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KEEPER OF PRINTS
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Acknowledgements are due for information received from Signor C. Foligno and Signor Gerolamo Calvi in reference to 2 (B), from Mr. Herbert Horne in reference to 2 (A), 5 and 6, and from Dr. Max Friedländer in reference to 16.

VITTORE PISANO

(A) COSTUME STUDIES: TWO FIGURES AND A HEAD

TO the left of the sheet stands a woman, wearing a long robe and train and turned in profile to the left; the head very slightly outlined, the fashion and pattern of her fancifully cut and richly embroidered robe carefully given in pen outline and colour wash. To the right, a young man, also standing in profile to the left; into the embroidered pattern on the left wing of his fancifully cut fur-edged coat the figure of a flax-carding instrument is worked as an *imprese*: this figure is touched with colour more sparingly than the other. Between the two standing figures, and on a larger scale, a woman's head in profile: the top of her forehead is shaved, her hair drawn back over a large artificial drum, and the whole kept in place by crossed bands or ropes of artificial hair.

An extremely characteristic and interesting example, hitherto unpublished: connected with the artist's preparations for his celebrated fresco of St. George in the church of S^{ta} Anastasia at Verona. The middle head is almost exactly that of the Princess in the fresco, except that in the latter the cross bands wound about the head-dress are of green velvet, and not of twisted hair. The dress of the woman on the left may also have been an idea for that of the Princess, but is altered in the fresco. Several other drawings by the master of nearly the same character exist, the nearest being one in the Musée Condé at Chantilly (reproduced Vasari, *Vite di Gentile da Fabriano e Vittor Pisanello*, ed. Venturi, p. 126, and G. F. Hill, *Pisanello*, pl. 23. For a discussion of this whole group of drawings, consult the last-named work, pp. 92-94).

Pen and bistre with colour wash, on vellum.

(B) TWO BACCHANTS DANCING: FROM AN ANCIENT SARCOPHAGUS

From the back of the same sheet as the above. To the left a girl, dancing in from the left with her drapery held only by a narrow belt or cord about the waist and flying so as to leave her almost bare, tosses up her head and arms and clashes a pair of cymbals. To the right, another facing her with body and head thrown back and arms advanced, plays on the tambourine: her drapery flies loose also, making a full arched fold behind her shoulders; another fold passing over her chest conceals, and is caught up by, a cord about her waist: the artist seems to have misunderstood his original here, so that the drawing looks confused.

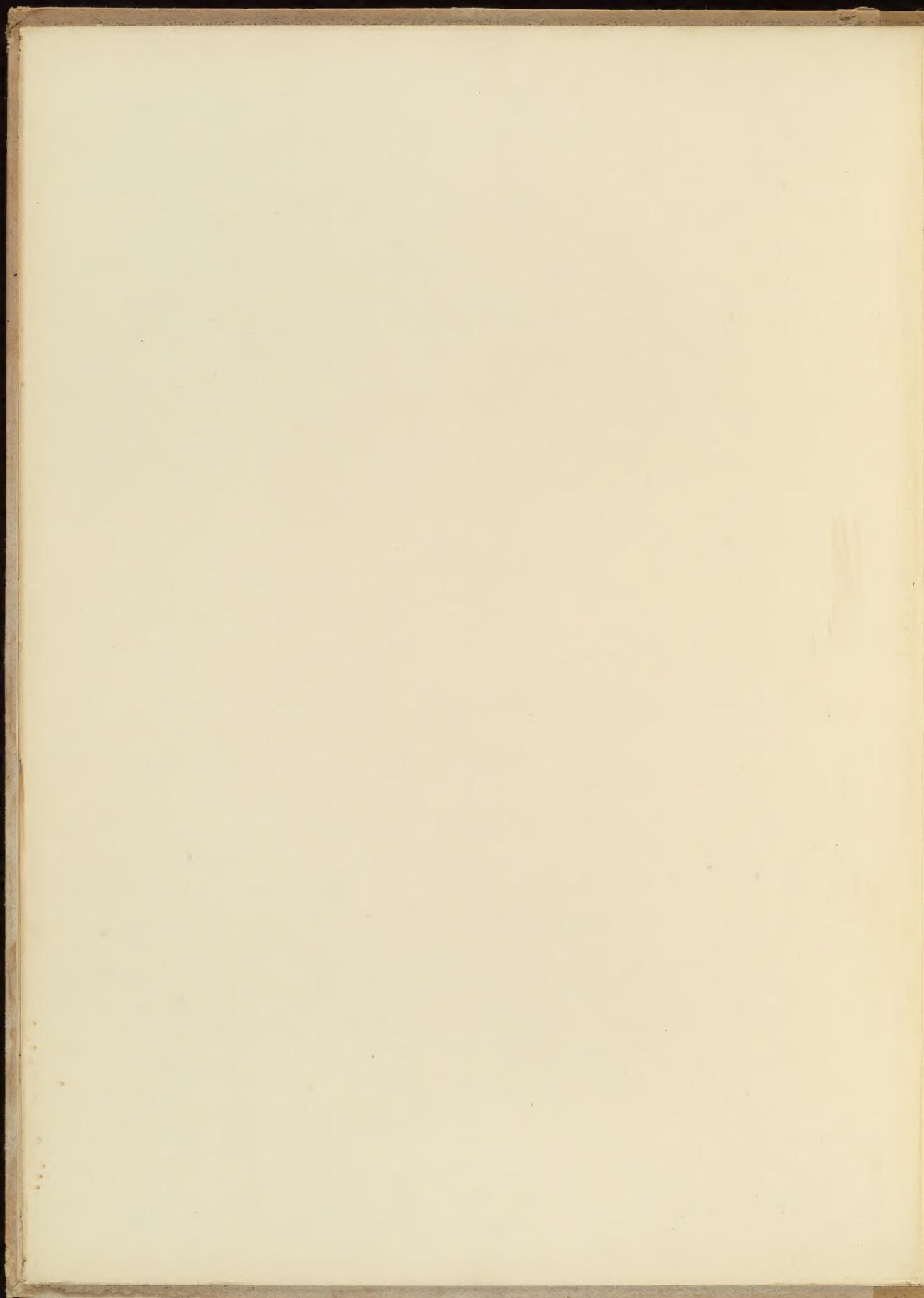
The studies of Pisanello after the antique are some of the earliest and most interesting which any artist of the Renaissance has left us. These two figures of Bacchants are taken from ancient sarcophagi—or perhaps a single sarcophagus—of the frequent type illustrating the triumph or the power of Bacchus. The particular original or originals which the artist had before him cannot now be identified: but a figure almost exactly corresponding in reverse to that on the left of this sheet occurs in the volume of drawings by Dal Pozzo (Puteus) after the antique preserved in the Department of Greek and Roman Antiquities at the British Museum (fol. 58). For a general account of the drawings of Pisanello after the antique, see G. F. Hill, *Papers of the British School at Rome*, vol. IV, pp. 297 sqq.

Pen and bistre on vellum.

University Galleries.—Collections, Lagoy and Chambers Hall.

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LEONARDO DA VINCI

(A) STUDY FOR A SLEEVE

THE drawing shows the advanced right arm, with part of the chest and shoulder, of a figure leaning forward to the right. The arm is clothed in a sleeve of fanciful design, bound just below the shoulder by a knotted scarf with flying ends. To the right, by a different hand, the outline of a right cheek framed in curling hair.

A fragment of peculiar interest. The study for the sleeve is beyond question fine early work of Leonardo's, drawn from left to right with his characteristic fire and certainty of touch. The outline of the face to the right is by a weaker hand. What gives the study its importance is that it has been used for the sleeve of the angel in the well-known picture of the Annunciation formerly at the convent church of Monte Oliveto near Florence, and now at the Uffizi. The annexed cut shows that the sleeve in the picture agrees precisely with that in the sketch, except for slight differences in the arrangement of the loop and flying ends of the shoulder-scarf. The authorship of this Annunciation has been much disputed. When first brought to Florence it was called Ghirlandaio, and both Messrs. Crowe-Cavalcaselle and Morelli, for once agreeing, have given it to Ridolfo, the youngest master of the name. But this is an obvious error, and dates the piece much too late. Manifestly it comes from the workshop of Verrocchio about 1470-75. Some have thought it to be by Verrocchio himself. Dr. Liphart declared it to be an early work of Leonardo, and was followed by Dr. Bode and the critics of his school, as well as by the authorities of the gallery. The extreme care and finish of the foreground flowers, the peculiar sense of mountain poetry and strangeness in the distant landscape, the cast of the draperies, something over-studied to the point of affectation in the action of the Virgin's hands, a certain glitter of the surface, a certain pre-occupation with effects of light and shade, all told in favour of this attribution; which, however, has by no means been universally accepted. The fact that the present drawing is certainly for the sleeve of the angel in this picture, and as certainly by the hand of Leonardo, seems to place the attribution of the picture itself to him henceforward beyond doubt; and it must rank next in the chronology of his known works to the smaller Annunciation of the Louvre. Mr. Berenson mentions the drawing, and rightly calls it the sleeve of an Angel of the Annunciation. But without indicating that it belongs to this picture, which in his *Florentine Painters of the Renaissance* (1898) he gives to Verrocchio. The portion of cheek and hair sketched by a feebler hand to the right may be copied from the Virgin in the same picture. (See Berenson, *Florentine Drawings*, vol. II, no. 1054).



Pen and bistre (the sleeve); red chalk (the cheek and hair).

Christ Church.—Collection, Guise.

(B) SKETCH FOR A CAVALRY FIGHT: WITH DIAGRAMS AND CALCULATIONS FOR A LEVER

The fighting sketch is at the top of the sheet, on a minute scale but of fine quality, and is one of those first ideas for the Battle of Anghiari, of which so many are preserved at Windsor and elsewhere. Almost equally fine is the figure of a man below, throwing his weight on the treadles of a lever. The MS. notes refer to these sketches of machinery, and consist of calculations concerning the multiplying power of the machine as sketched.

Pen and bistre.

Christ Church.—Collections, Ridolfi and Guise.

PROYECTO DE ALICI

(a) SUEÑO DE ALICIA

En su sueño, Alicia se encontró en un bosque profundo y oscuro, donde las hadas y los duendes vivían. Allí vio un hermoso jardín con flores de colores brillantes y fragantes. Se acercó a una flor grande y blanca, que parecía un sol naciente. La flor se abrió lentamente, revelando un hermoso cuadro pintado en su interior.



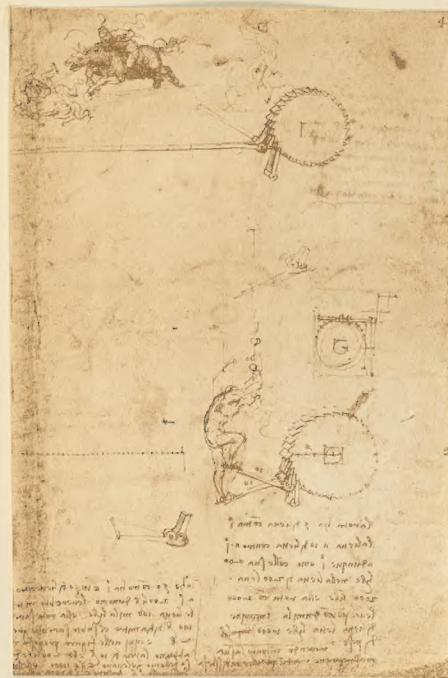
El cuadro pintado en la flor mostraba a Alicia en su infancia, jugando con sus hermanas en un jardín soleado. La flor se cerró lentamente, devolviendo a Alicia a su sueño. Al despertar, se dio cuenta de que el bosque había desaparecido y se encontró en su habitación, rodeada de juguetes y dulces. Se dio cuenta de que el sueño había sido una visión de su infancia, recordando los momentos felices que pasó con sus hermanas.

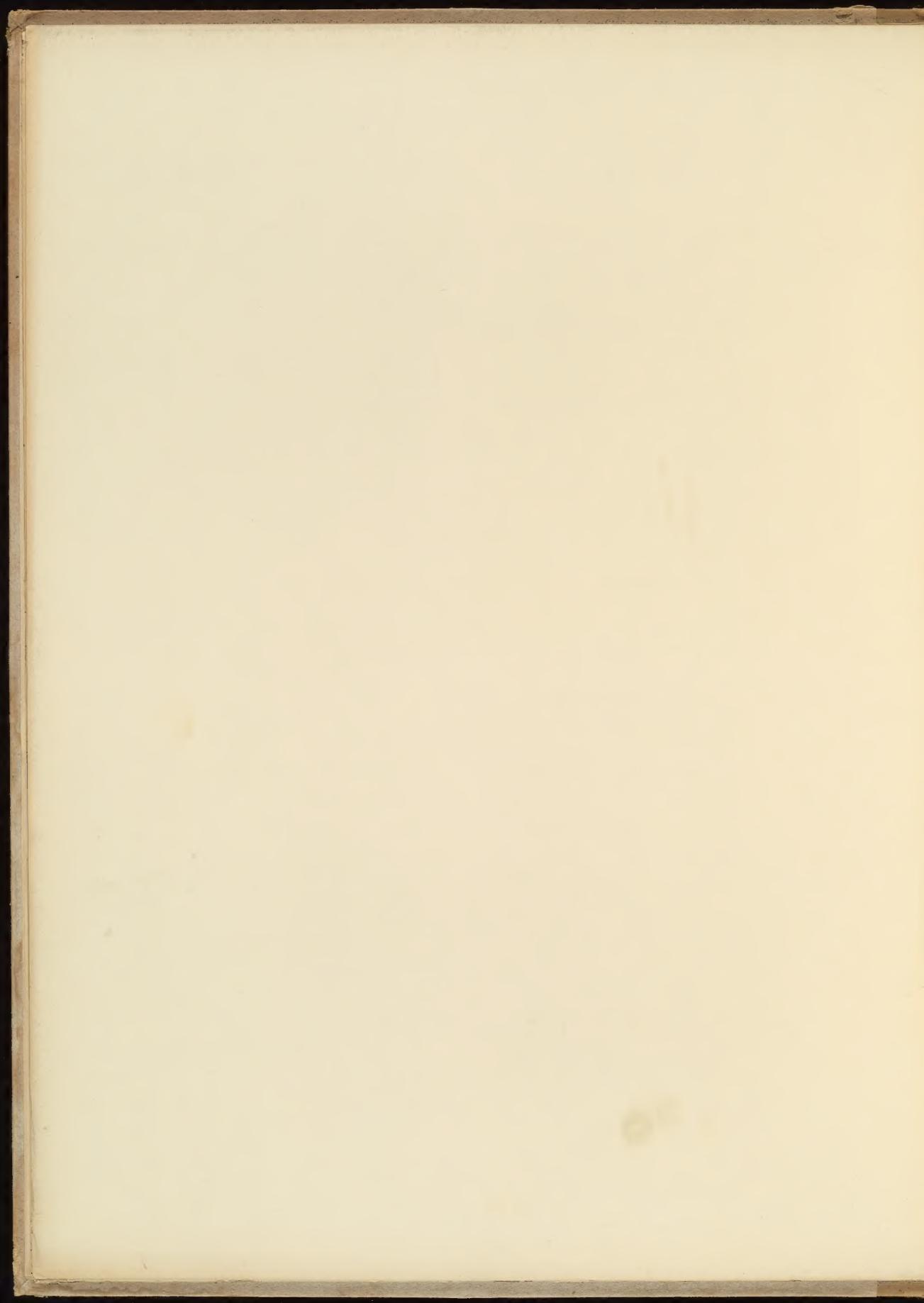
Al despertar, Alicia se dio cuenta de que el sueño había sido una visión de su infancia, recordando los momentos felices que pasó con sus hermanas.

(b) SUEÑO DE ALICIA: UNA DIVISIÓN DE ALICIA

En su sueño, Alicia se encontró en un bosque profundo y oscuro, donde las hadas y los duendes vivían. Allí vio un hermoso jardín con flores de colores brillantes y fragantes. Se acercó a una flor grande y blanca, que parecía un sol naciente. La flor se abrió lentamente, revelando un hermoso cuadro pintado en su interior.

El cuadro pintado en la flor mostraba a Alicia en su infancia, jugando con sus hermanas en un jardín soleado. La flor se cerró lentamente, devolviendo a Alicia a su sueño. Al despertar, se dio cuenta de que el bosque había desaparecido y se encontró en su habitación, rodeada de juguetes y dulces. Se dio cuenta de que el sueño había sido una visión de su infancia, recordando los momentos felices que pasó con sus hermanas.





LORENZO DI CREDI

HEAD OF A BOY

A BROAD-NOSED, thick-lipped, round-faced boy with flowing hair and a small cap on his head; his face is turned slightly upward to the left, his eyes, very wide open, look slightly to the right, and his lips are parted.

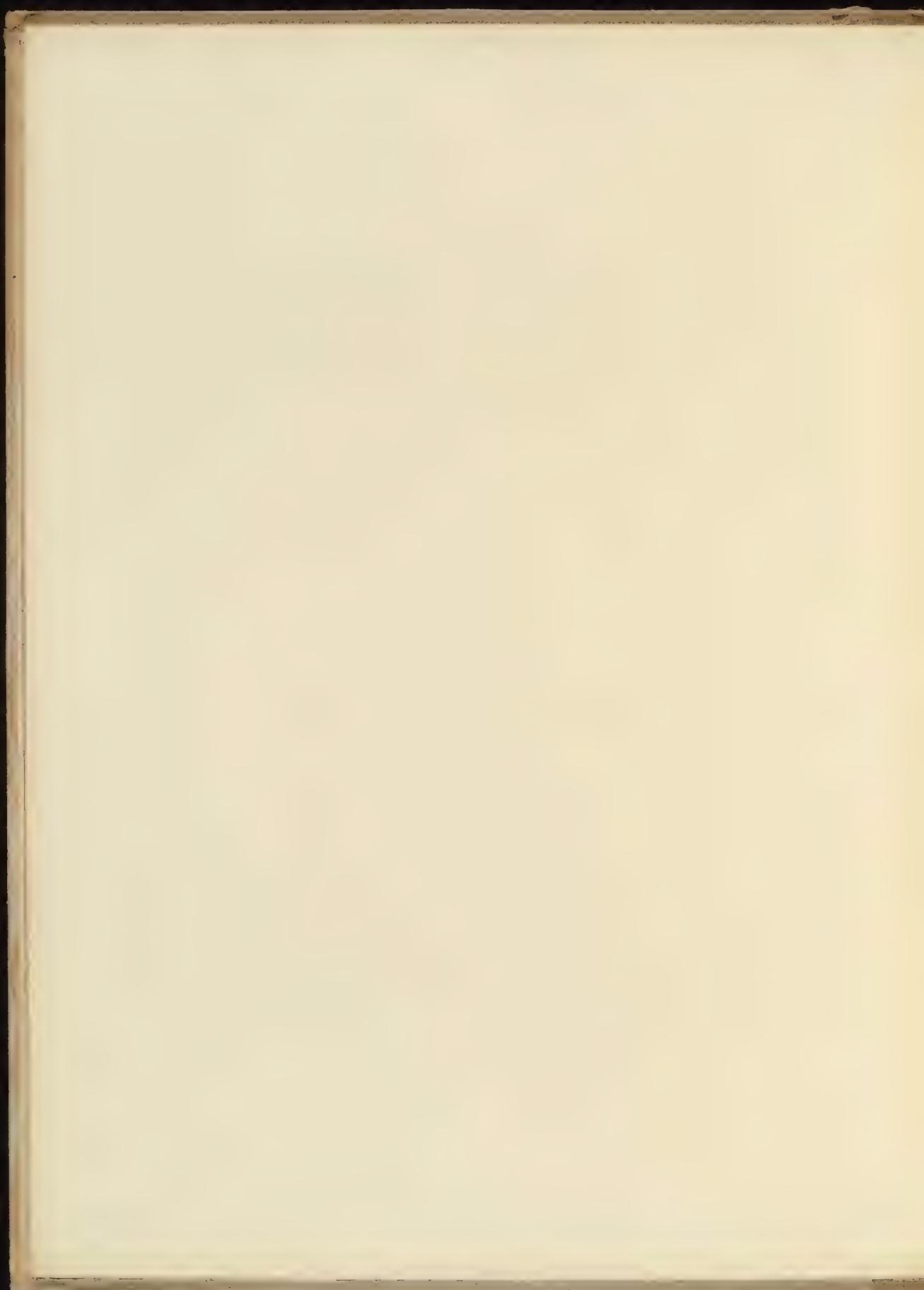
Vigorous work in a manner adopted by the artist in a number of portrait studies. The sitter is the same lad who figures in a drawing at the Louvre (Braun 85) with his head raised at a slightly greater angle, his eyes following the direction of his head, and his lips closed. The two drawings were probably made in rapid succession at one sitting.

Silver point heightened with white on yellow prepared paper

Christ Church.—Collection, Guise.







SCHOOL OF LORENZO DI CREDI

(A) HEAD OF A YOUTH

THE head is inclined downwards almost in profile to the left: the eyelids drooping so that the eyes are almost closed: the forehead, face, and chin only are shown, without the skull or ear.

Silver point heightened with white on yellowish brown prepared ground.

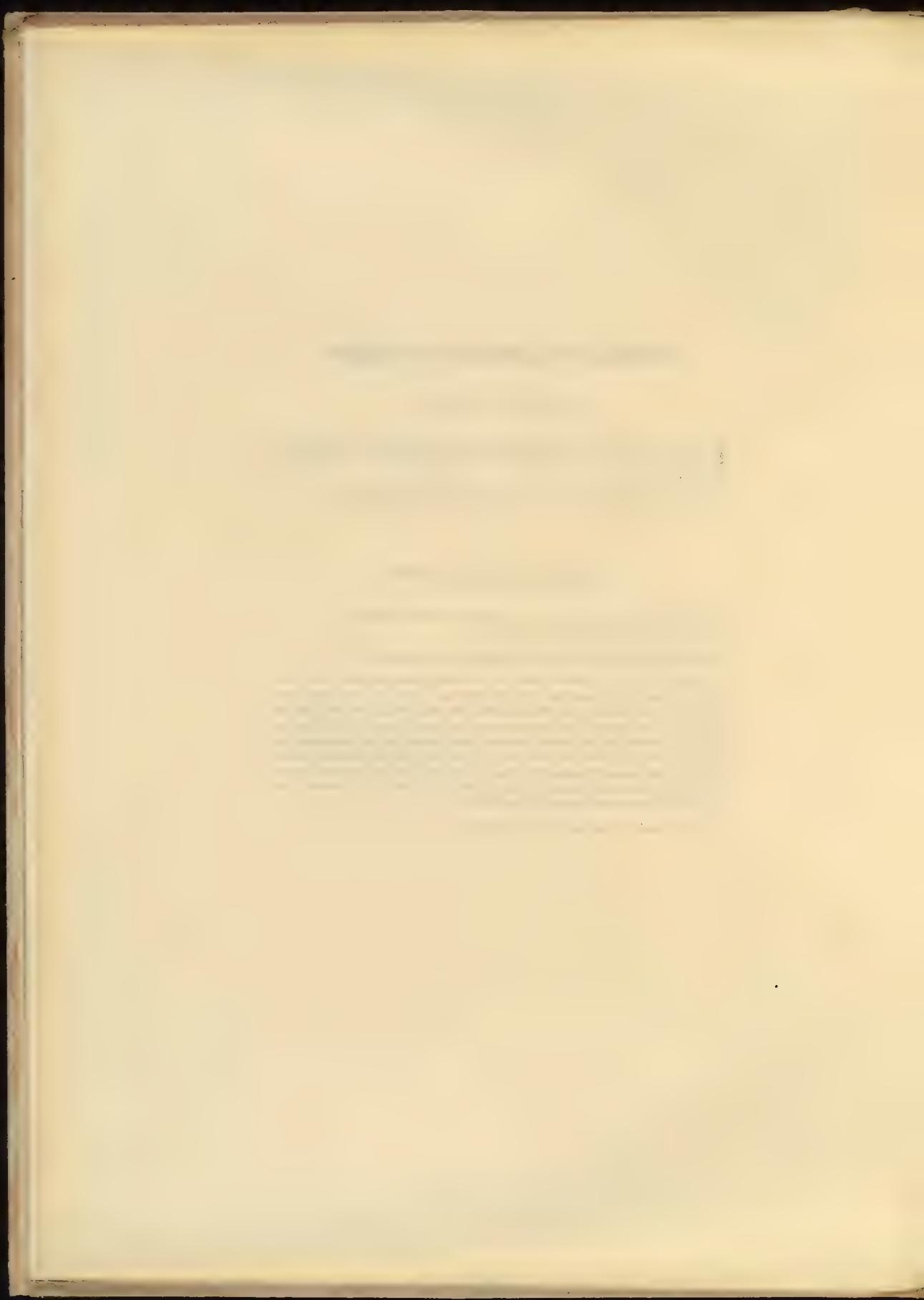
(B) SECOND HEAD OF A YOUTH

Inclined almost in profile to the left, a little more sharply than the last, the eyes open and lips parted: the ear in this case is shown.

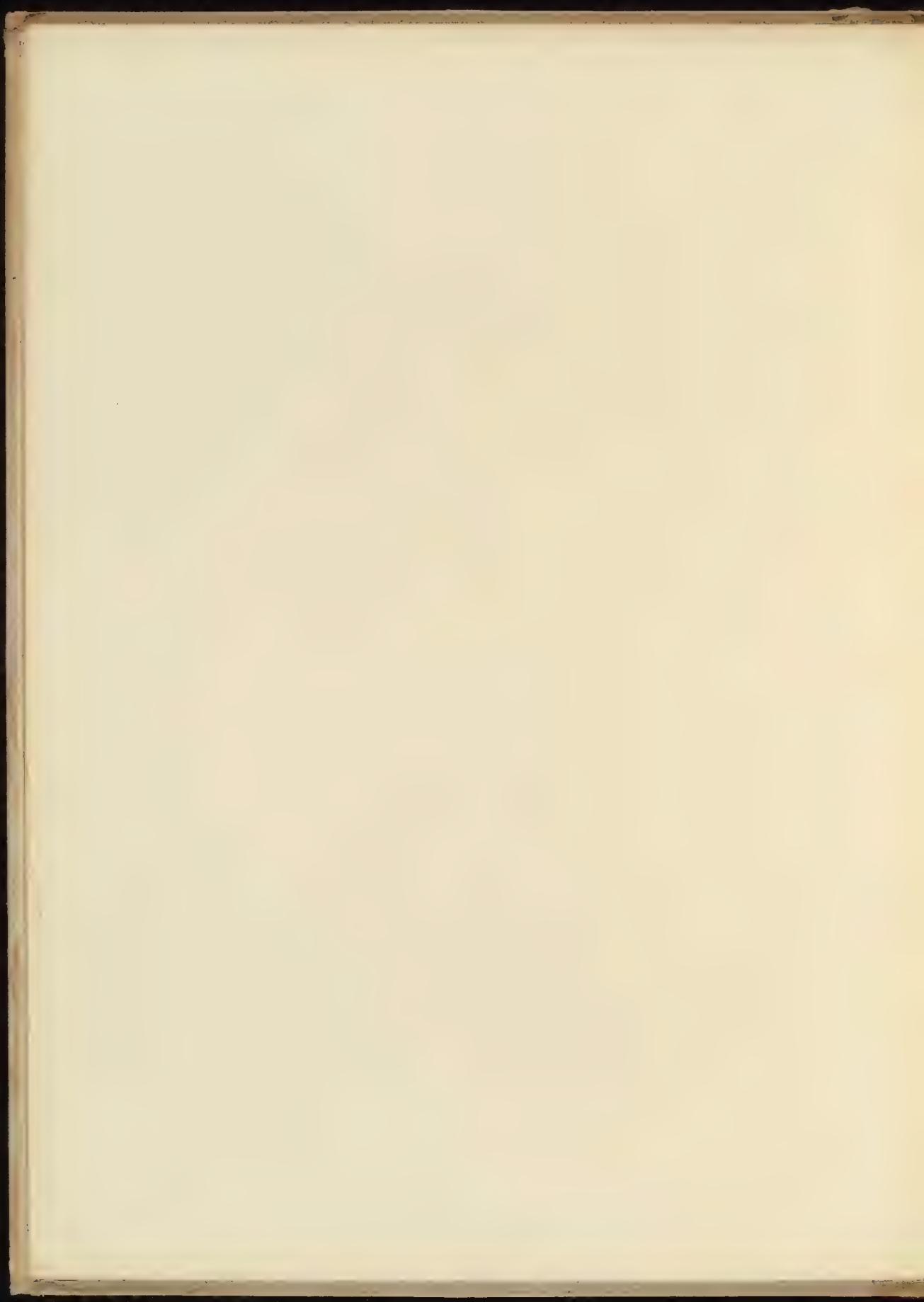
Silver point heightened with white on yellowish brown prepared ground.

These heads, on two separate sheets, of an exactly similar technique and nearly similar sentiment, are evidently studies for youthful saints in prayer. The model in the two cases does not appear to be the same, the nose being sharper and the upper lip shorter in (B) than in (A). They closely resemble the style of Lorenzo di Credi, but the touch is less precise and firm and the sentiment more strained than we expect from him. 'School of Credi' is probably the safest label to give them: but Mr. Berenson includes them among the group of drawings showing the influence of Credi combined with that of Domenico Ghirlandaio, which he assigns definitely to Francesco Granacci. (See Berenson, *Florentine Drawings*, vol. II, nos. 993, 994.)

Christ Church.—Collections, Ridolfi and Guise.







SCHOOL OF BOTTICELLI

HEAD AND BUST OF A YOUNG WOMAN

HEAD two-thirds life-size, in profile to the right; the hair very elaborately arranged in plaits and twisted among chains of pearl, with the ends rippling loose about the cheeks and neck. The V-shaped opening of the gown over an under-garment fitting to the throat is roughly indicated.

Effective and vigorous work, repeating with some differences the well-known picture in the Städel Institute at Frankfort-on-the-Main commonly attributed to Botticelli himself, and traditionally, but without reason, called 'La Bella Simonetta.' The differences are, the picture is far more delicately and carefully handled than the drawing; in the picture the forehead is more round and projecting; the plaits and pearl chains about the head are not quite identically disposed; the gown opens differently at the throat, and two long plaits of hair are brought down over the shoulders to meet on the bosom; a cameo of Apollo and Marsyas, known to have belonged to the Medici, and therefore indicating some connexion of the sitter with that family, is hung by a fine gold chain wound several times about the throat.

Differences of this kind between a drawing and the corresponding picture generally denote that the drawing is an original study from life, from which the picture has been painted with additions and variations in detail. This is probably the case in the present instance; but we must hesitate to affirm as much considering the remarkable contrast between the bold handling of the drawing (in the laying on of the whites bold even to coarseness) and the very careful finish of the painting, which is perhaps the best of the several fancifully attired female heads passing in private and public collections under the name of Botticelli. On the other hand, the omission from the bust of all details of dress and ornament makes it equally difficult to suppose that the drawing can be a copy from the picture.

Silver point heightened with white on yellow prepared paper.

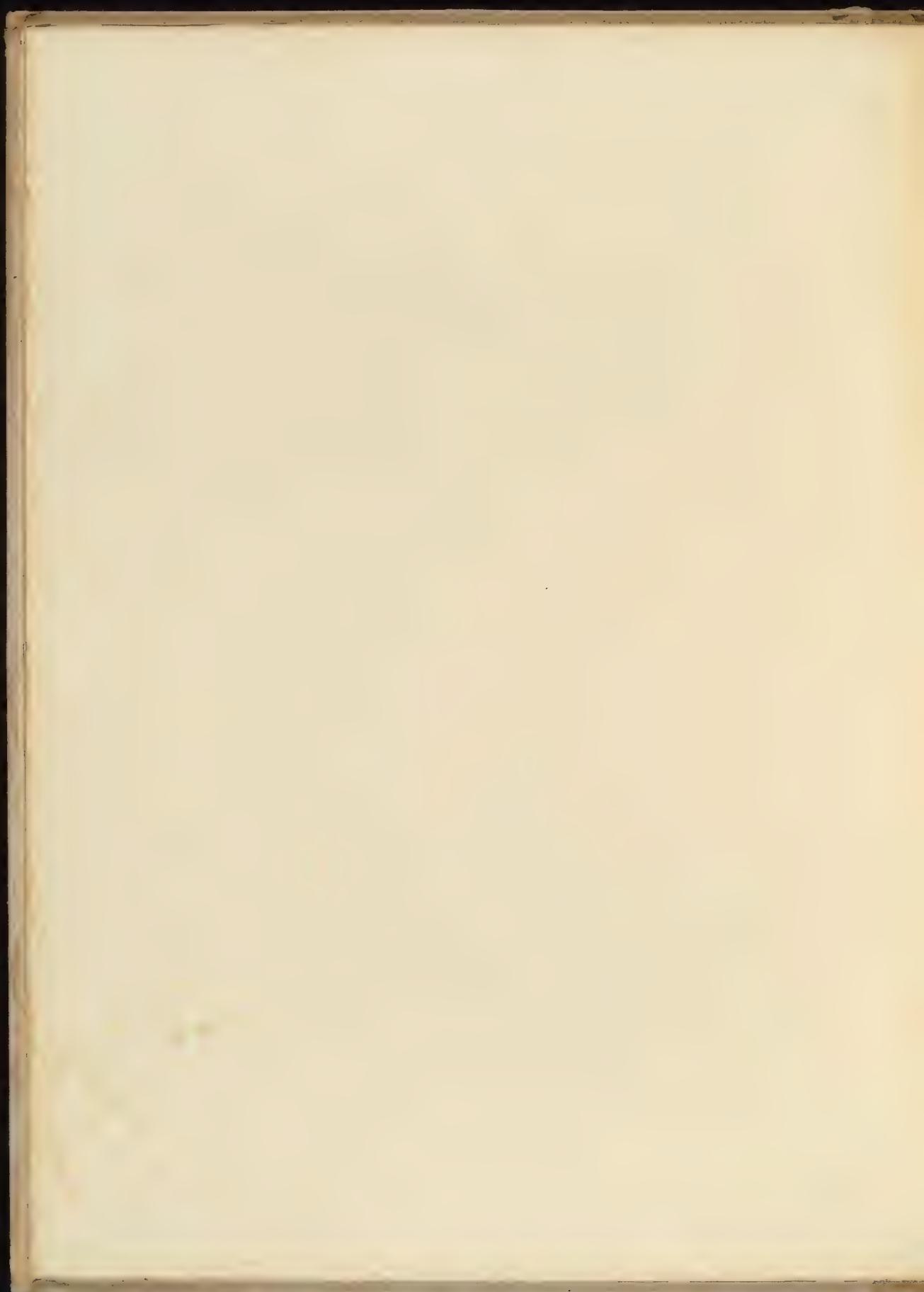
University Galleries.—Collection, Douce.

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SCHOOL OF BOTTICELLI

FIGURE OF MINERVA

FROM the back of the same sheet as the last drawing. The goddess stands almost in full face, her right hip thrown somewhat out and her weight carried on the right leg, while the left leg stands free with the foot slightly lifted. Her hair flows loosely, except for two plaits fastened together by a jewel over the crown. She wears flowing classical drapery confined only by a band under the breasts; in her extended right hand she holds a helmet; in her left, which hangs by her side, a large branch of olive.

Free and flowing, rather coarse and common work, not by the same hand as the head on the other side of the sheet. The design is derived from Botticelli, but the style and workmanship are rather such as might have been acquired by some inferior pupil of Filippino in the days of that master's decadence. The design repeats almost exactly that of the principal figure in a famous piece of Florentine tapestry formerly in the possession of the Comte de Baudreuil, and figured as the frontispiece to Muntz's *Histoire de l'Art pendant la Renaissance*, vol. I. Minerva in the tapestry is figured as goddess of the arts of peace; she has hung her breastplate and Gorgon shield on trees, is putting off her helmet, and in a panel overhead is the inscription:—

Ex capite etherii sata sum Jovis alma Minerva,
Mortales cunctis artibus erudiens.

An earlier, smaller, and finer sketch for the same figure, by the hand of Botticelli or of some pupil standing very near him, is in the Uffizi at Florence: in this the head (tried twice over in slightly different positions) is inclined over the right shoulder, so that the whole figure keeps the kind of reversed 2 curve which we find in the famous *Abundantia* drawing at the British Museum. In the tapestry as carried out this is changed, and the head held upright: so it is in our Oxford drawing, which corresponds at almost all points (except a duller expression of the head) with the tapestry itself.

Pen and wash heightened with white on pinkish prepared ground.

University Galleries.—Collection, Douce.

to reading and learning through art, in contrast to the passive use of TV, VCRs, and video games.

While the results of this study are encouraging, more research is needed to examine the effects of art on children's learning in other content areas. It is also important to examine the effects of art on children's learning in other content areas.



AFTER FILIPPINO LIPPI

GROUP FROM THE TRIUMPH OF ST. THOMAS AQUINAS

THIS is the group of heresiarchs seen standing to the left, in the foreground of the celebrated fresco painted by Filippino in 1490 for Cardinal Caraffa in his family chapel in the church of S^o Maria sopra Minerva at Rome. The figure with the ample robes and beard towards the right is Arius: the mace-bearer a little in the background who looks up at him is probably meant for an official marshalling the group; to the left, with averted head and outspread left hand, stands [APOL]LINARIS, thus identified by an inscription on the hem of his cape: the turbaned man in profile between Arius and Apollinaris is supposed to be Averroës, and the bareheaded man in everyday Florentine dress standing a little higher to the right, a portrait of the painter himself.

This vigorous and effective drawing has a peculiar interest as being a copy, obviously contemporary, from a famous Florentine fifteenth-century fresco at Rome. The draughtsman has reproduced with scrupulous fidelity every detail of dress and accoutrement, including some that in the damaged state of the original are now no longer to be distinguished. But his work has an air and spirit, and shows the influence of a training and tradition, different from Filippino's own. Into this rendering of a Florentine creation something of the harsh and emphatic rigidity of the northern—and specifically of the Paduan—style has been instinctively infused, and it is by some craftsman of the school of Padua or Ferrara that we must infer this copy to have been made. We know from Vasari that a painter from Padua, one 'maestro Lanzilago,' was brought into relation with Filippino at Rome, and employed as valuer to estimate the proper price of the Florentine master's work in the Caraffa chapel¹: and it is an ingenious suggestion, for which I have to thank Mr. Berenson, that this same Lanzilago may possibly have been the author of the present drawing. A careful outline sketch from another portion of the fresco by the same hand is also preserved in the same collection.

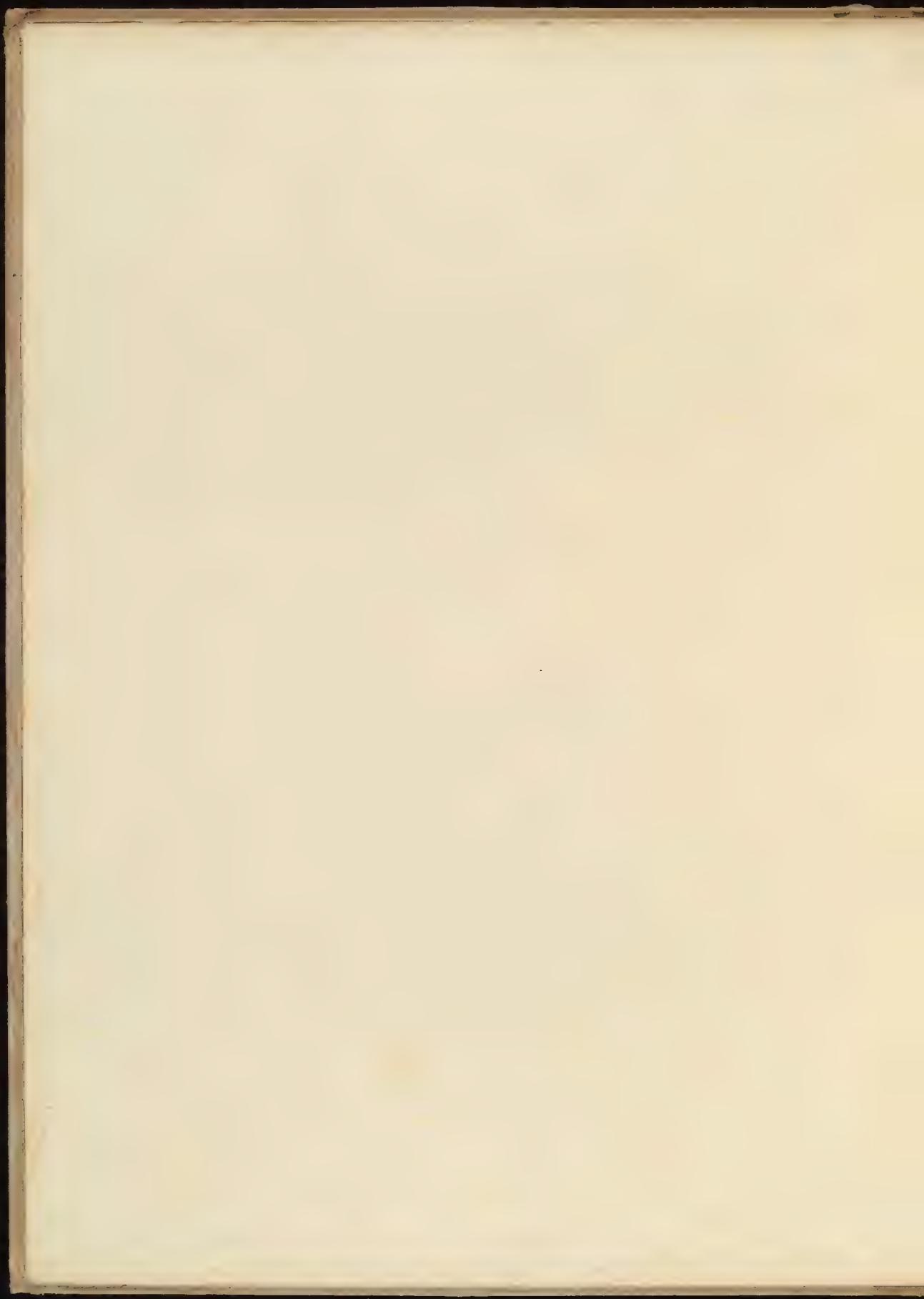
Highly finished work, modelled in white with pen and ink outlines on brown prepared paper.

Christ Church.—Collection, Guise.

¹ Vasari, ed. Lemouller, vol. III, p. 470.







RAFFAELLINO DEL GARBO

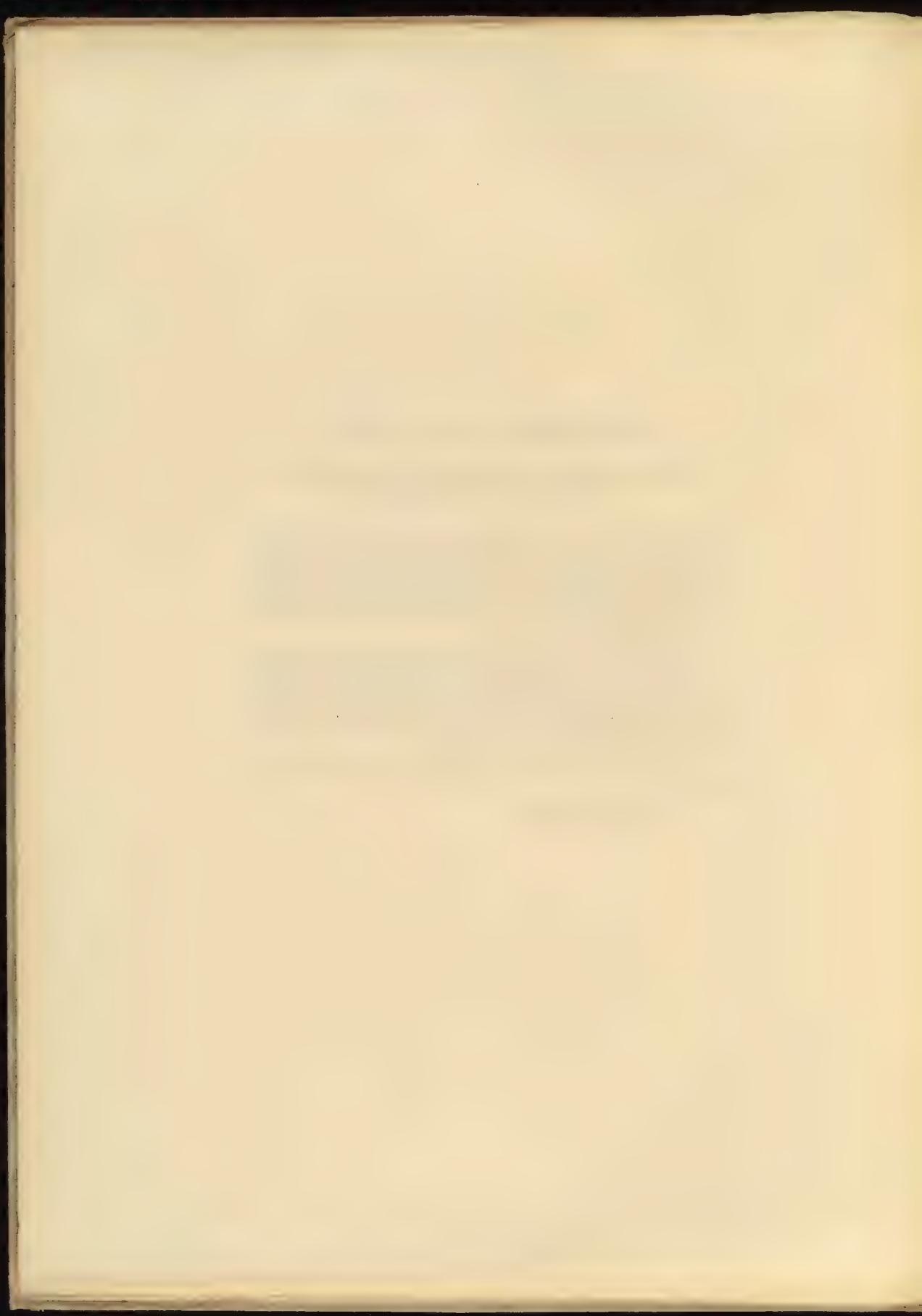
VIRGIN AND CHILD WITH ST. MARY MAGDALENE AND ST. CATHERINE OF ALEXANDRIA

THE Virgin, seated almost in full face on a carved stone seat or parapet, holds with both hands upright on her knee the Infant Christ, who turns in the act of benediction to St. Mary Magdalene. The dishevelled saint stands in profile to the right of the group, holding the jar of ointment in her left hand, and gazing earnestly into the face of the Child. Balancing her on the left stands St. Catherine of Alexandria, crowned and holding her emblems of the book and palm; the wheel of torture lies on the parapet beside her. Overhead a flight of cherubs.

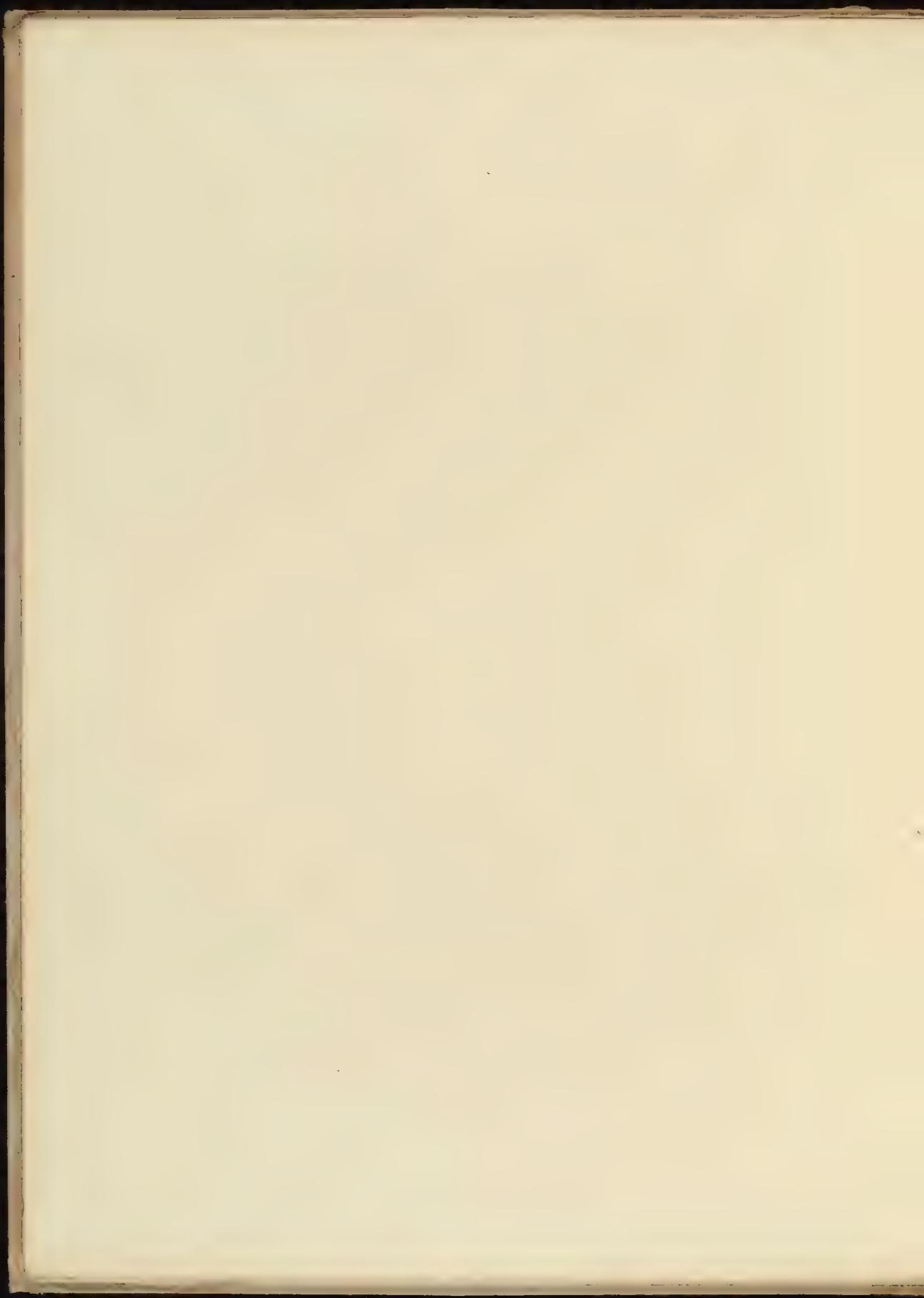
Perhaps the best extant drawing of this second-rate follower of Botticelli and Filippino: charming in rhythm of design, ease of attitude, and sweetness of expression, pleasant in colour and handling, and wrought with much care and finish. It has been discussed and reproduced by Mr. Berenson, but as the reproduction in his work is not successful, and the drawing is perhaps the most attractive of the early Florentine school at Oxford, it has been thought best to give it in accurate facsimile. (See Berenson, *Florentine Drawings*, vol. I, p. 96, and vol. II, no. 768.)

Bistre line heightened with white and slightly touched with pink on brown prepared ground.

Christ Church.—Collection, Guise.







MICHELANGELO BUONARROTI

(A) SKETCH FOR A GROUP OF A HORSE AND TWO MEN

THE horse, seen from the off side, is moving in profile towards the right; a rider, hurriedly mounting from the near side, grasps the horse's mane with his right hand while he throws his right leg over the crupper. Standing by the horse's shoulder, a second man, groom or comrade, helps the first to mount; his action is not quite clear, but seems to be that of laying hold of the girth to fasten it. Both men are nude, and the drawing gives no indication of saddle, stirrup, or bridle.

Black chalk.

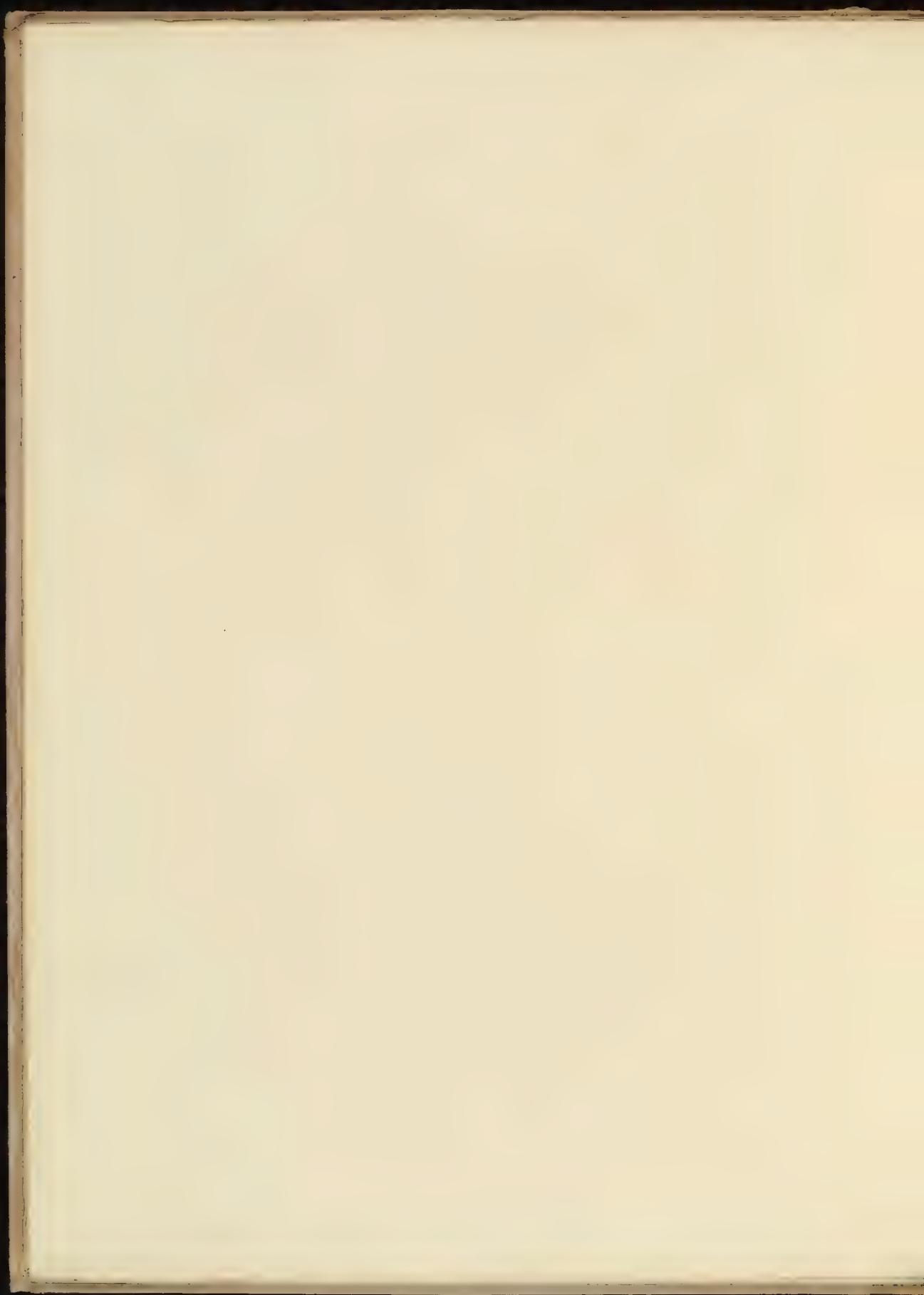
(B) FINISHED STUDY FOR THE BACK OF ONE OF THE MEN IN THE ABOVE DESIGN

From the other side of the same sheet with the above. The torso, thigh, and shoulders are worked out, with the fullness of the artist's science and power, in pen over an under drawing of chalk. The motive was no doubt intended for one of the background groups in the cartoon of the Battle of Pisa (1504). The drawing is of nearly the same handling and the same power as one in the British Museum (formerly in the collection of Mr. Vaughan) for the figure of a bather turning round. (See Robinson, *Critical Account*, no. 19; Berenson, *Florentine Drawings*, vol. II, no. 1559.)

Pen and bistre.

University Galleries.—Collections, Lely, Richardson, Benjamin West, and Lawrence.





RAPHAEL

(A) TWO SKETCHES FOR AN *AMORINO* WITH A SHIELD

IN the left-hand sketch the child stands turned in three-quarters to the right, with his head looking backwards and downwards to the left; his left hand is extended from his side, with his right he holds a shield upright on the ground. A long splash of ink spoils the drawing of his left eye. In the other sketch he stands at ease, slightly more in full face, leaning with his right forearm laid on the top edge of the shield, and holding a slender wand with his left hand. The designs are doubtless for a heraldic or decorative figure to be carved in wood.

Slight but charming early work, done on the back of the same sheet with the more important drawing which follows. The greater part of the paper on this side of the sheet is blank: our reproduction gives only so much of it as is necessary to show the sketches.

Pen and bistre.

(B) FOUR SKETCHES FROM THE LIFE-MODEL FOR A GROUP OF MEN-AT-ARMS

To the left, a young man stands straddling nearly in full face, looking over his shoulder to the left, and holding a pike or halberd upright with both hands. Next him, more in front, another stands in full face with the right leg and foot advanced partly hiding the left, the left hand resting on the hip, and the right tried in two positions, in one held down to the thigh, in the other (which is but slightly indicated) extended and holding a stick. A little further back towards the right, a third man stands in three-quarters to the left holding a halberd high up with his right hand, and lifting his right foot as if about to move: to the extreme right, a little apart from the others, a fourth man stands turned to the right, leaning with both hands on the staff of his weapon, and crossing his right leg over his left.

This charming sheet of sketches, touched with Raphael's peculiar grace and perfectly characteristic of his early manner, derives a special interest from its relation to one of Pinturicchio's frescoes in the Piccolomini library, that which represents the crowning of Aeneas Sylvius by the Antipope Felix V before setting out on his embassy. In the background of this fresco is a group of soldiers repeating unmistakably, though with variations, the figures in Raphael's sketch. No other extant sketch or drawing for the Siena frescoes is truly by Raphael's hand, or bears out in any way the tradition that Pinturicchio painted them partly from his design. It is therefore important to make out exactly the relation which the group in the drawing bears to that in the fresco. In the drawing the model—presumably only one, differently posed in each case—is dressed simply in hose and shirt, with the addition, in three cases out of the four, of a cap: while in the fresco the figures are, as is natural, fully and variously clad. The man standing to the left in the drawing is placed to the right in the fresco; his hands hold the halberd differently, and his head is differently turned. The man standing in front is repeated in the fresco almost exactly, only that we see daylight between his legs; the third figure towards the right is left out altogether; the fourth figure, with a change in the turn of the head, is transferred from the right of the group to the left. Now, in the absence of any other trustworthy evidence tending to prove that Raphael accompanied Pinturicchio to Siena, or that the elder master was helped by his young friend in the design of these frescoes or any part of them, we may interpret in a different sense the relations which clearly exist between the group in this drawing and the group in the fresco. We may suppose that Pinturicchio painted at Siena from studies made previously, in his studio at Perugia; that when at work upon such studies he was visited by the young Raphael, whom we know to have been intimate with him; and that while the model was posing, Raphael made at the same time with Pinturicchio, and in nearly the same attitudes, the sketches which we find on the present sheet. That is the explanation of the matter put forward by Morelli, and is in all likelihood the true one. (See Robinson, *Critical Account*, p. 126, no. 14; Lermoljeff, *Kunstkritische Studien, Galerie zu Berlin*, pp. 246, 247; Fischel, *Raphael's Zeichnungen*, p. 22, no. 41.)

Silver point on slate-coloured prepared ground.

University Galleries.—Collections, Young, Ottley and Lawrence

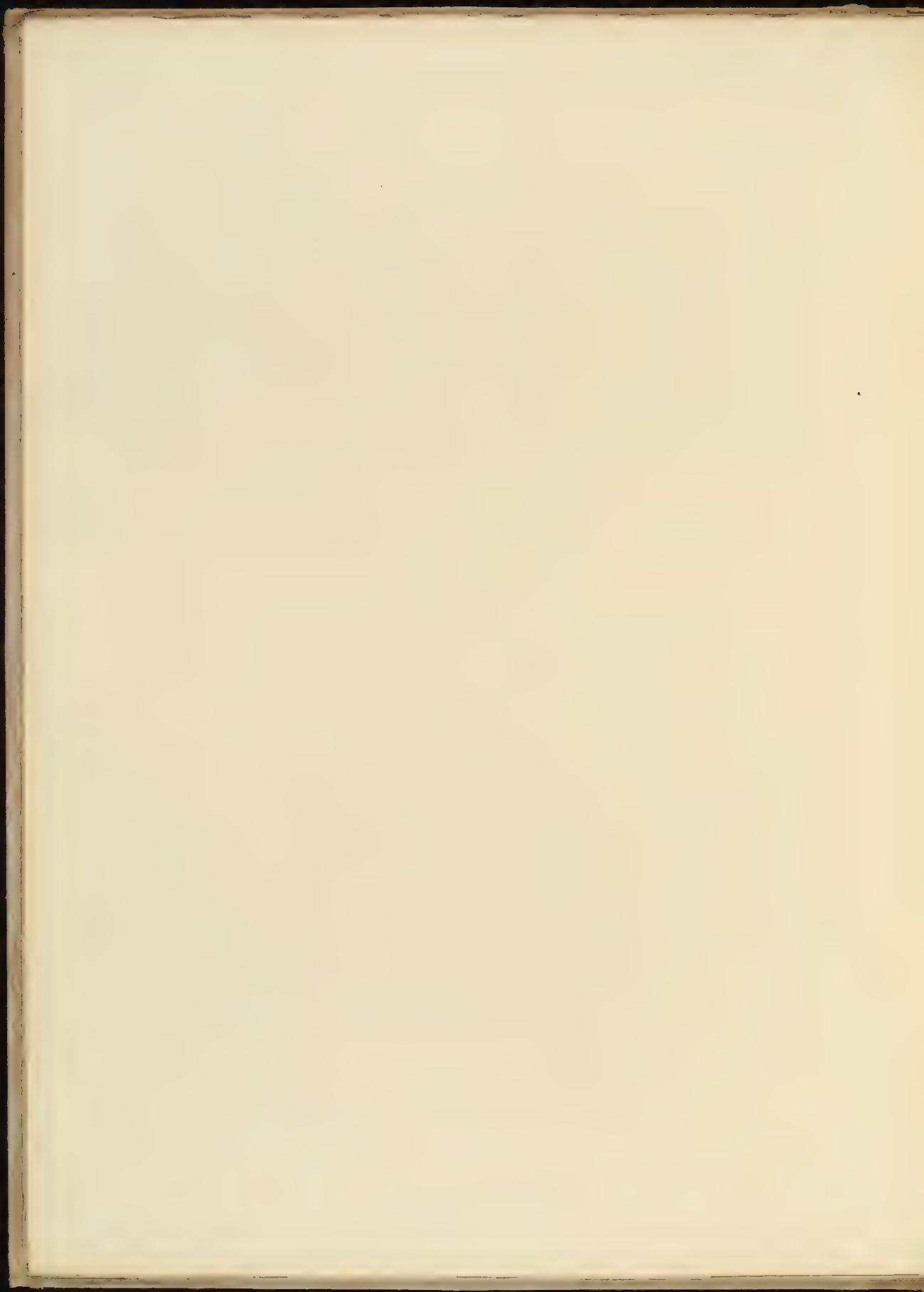
16. 1. 1900. - *Notes on the life of the *Scutigeridae* of the U.S.A. and Canada*

Continued

17. 1. 1900. - *Notes on the life of the *Scutigeridae* of the U.S.A. and Canada*

Continued





RAPHAEL

(A) SKETCHES FOR THE ST. CATHERINE OF THE NATIONAL GALLERY

THREE slight sketches for the figure, and a careful study for the throat and shoulders. In the upper part of the sheet to the right, a nude sketch differing almost entirely in pose of body and head from the scheme finally adopted; the head being inclined in full face to the right, the body turned more to the left than in the picture, the left arm carried farther across, and the left thigh alone being in something like the position it keeps in the picture. In a second nude sketch across the foot of the sheet, the body and left arm have been thrown nearly into the positions they finally took, while the right hand, instead of being raised to the breast as in the picture, hangs at the side, and the head, still nearly in full face, is leaned over the right shoulder. In a third (draped) sketch at the left of the sheet the wheel is introduced; the position of the body and right arm finally settled; a first idea of raising the left arm to the breast indicated; and a number of alternative positions for the head slightly suggested. In the left top corner is a careful shaded study for the throat and shoulder, which presupposes that the position of the head as finally adopted, and as shown in the drawing on the back of the sheet, has by this time been nearly determined in the artist's mind.

Pen and bistre.

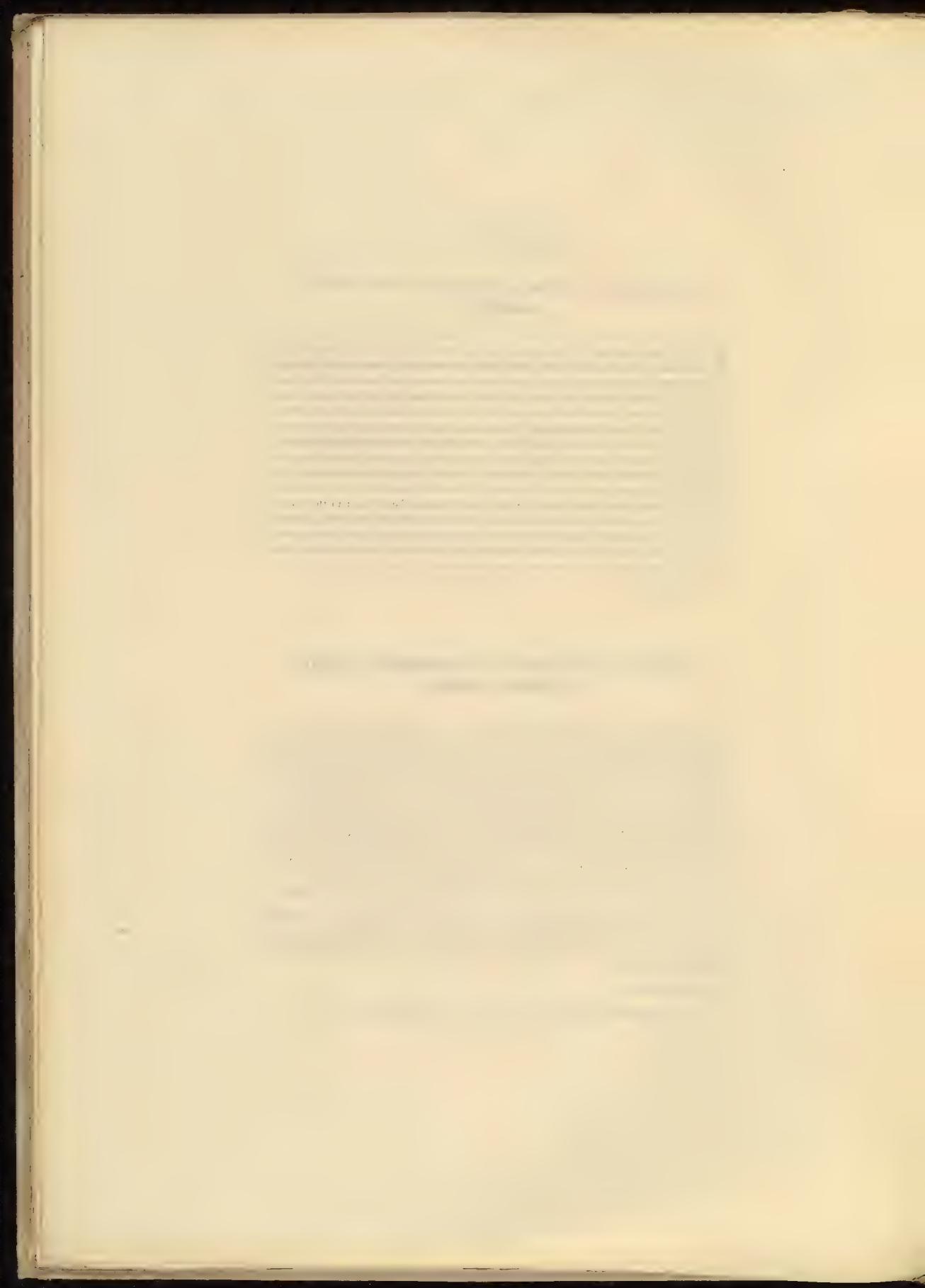
(B) STUDY FOR THE HEAD OF ST. CATHERINE; AND FIVE STUDIES OF AMORINI

From the back of the same sheet with the above. Towards the left, the head of the Saint upturned in three-quarters to the left with a rapt gaze. The pose and expression are the same which the artist finally adopted. They recall strongly those of the head of St. James in a much earlier work, the Coronation of the Virgin at the Vatican (this head being itself, as is well known, derived from a drawing, presumably by Pinturicchio, in the Venice Sketch-book, and thus carrying us back to the days of Raphael's Umbrian schooling and inspiration). The sketches of children are in various different attitudes; that to the left wingless and bestriding a globe, with the right hand upraised; those on the right all winged, one leaning with his elbow on a parapet, another holding on to some undefined architectural support within a section of a circle; a third dancing away from us with his back turned; a fourth, more finished, bending his bow within a niche. I do not know that any of them have been used in any existing composition of the master.

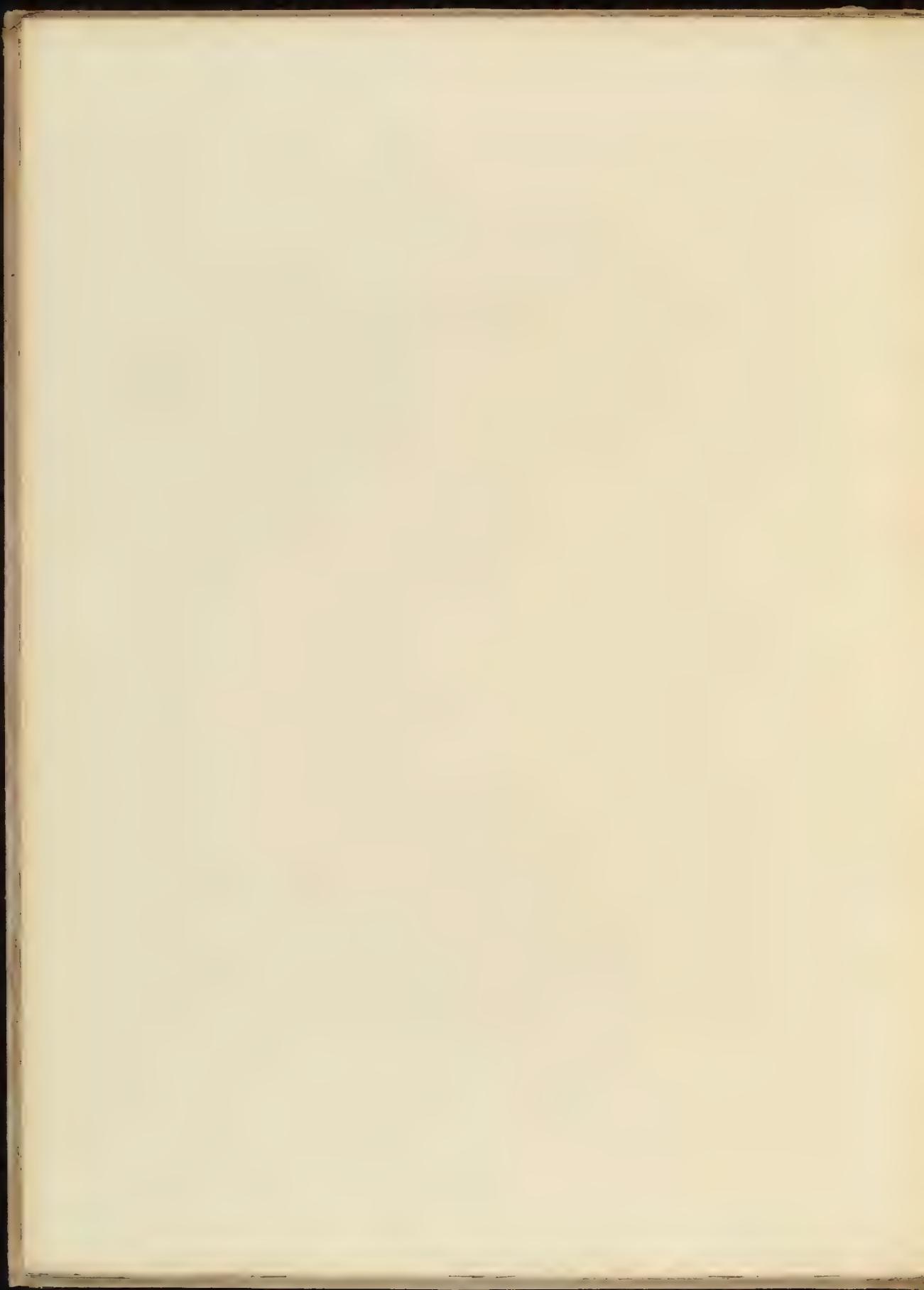
One of the most interesting sheets (taking back and front together) in all the master's late Florentine or early Roman work: the sketches on (B) especially being of the finest possible quality. (See Robinson, *Critical Account*, p. 176, no. 52; Fischel, *Raphael's Zeichnungen*, no. 105.)

Pen and bistre.

University Galleries.—Collections, Benjamin West, Dimsdale, and Lawrence.







BY OR AFTER RAPHAEL

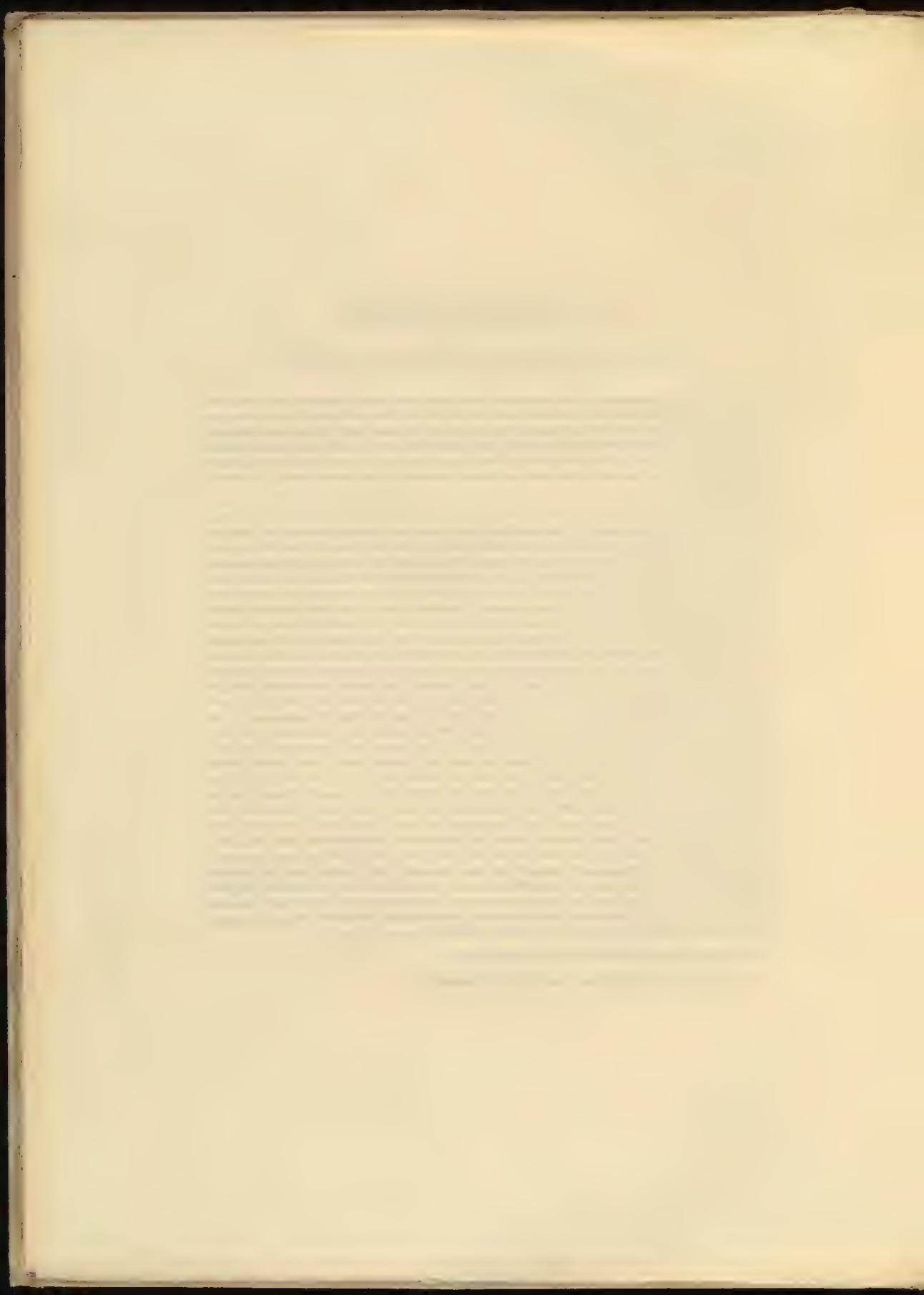
DETAILS FROM THE FRESCO OF THE SCHOOL OF ATHENS

IN the centre, two figures which in the fresco appear on the steps to the right of Diogenes, viz. a young man, with long curly hair partly held in by a fillet, going up with his back to us, and a second coming down, who pauses to point out to the first the personages of the group under the central vault. In the upper left corner, a separate study on a larger scale of the back of the young man's head; below on the same side, two separate studies, one of his left hand and the other of his right foot; below to the right, a sketch for the shouting head of Medusa which occurs on the shield of the statue of Minerva represented in the fresco as standing in a niche of the architecture.

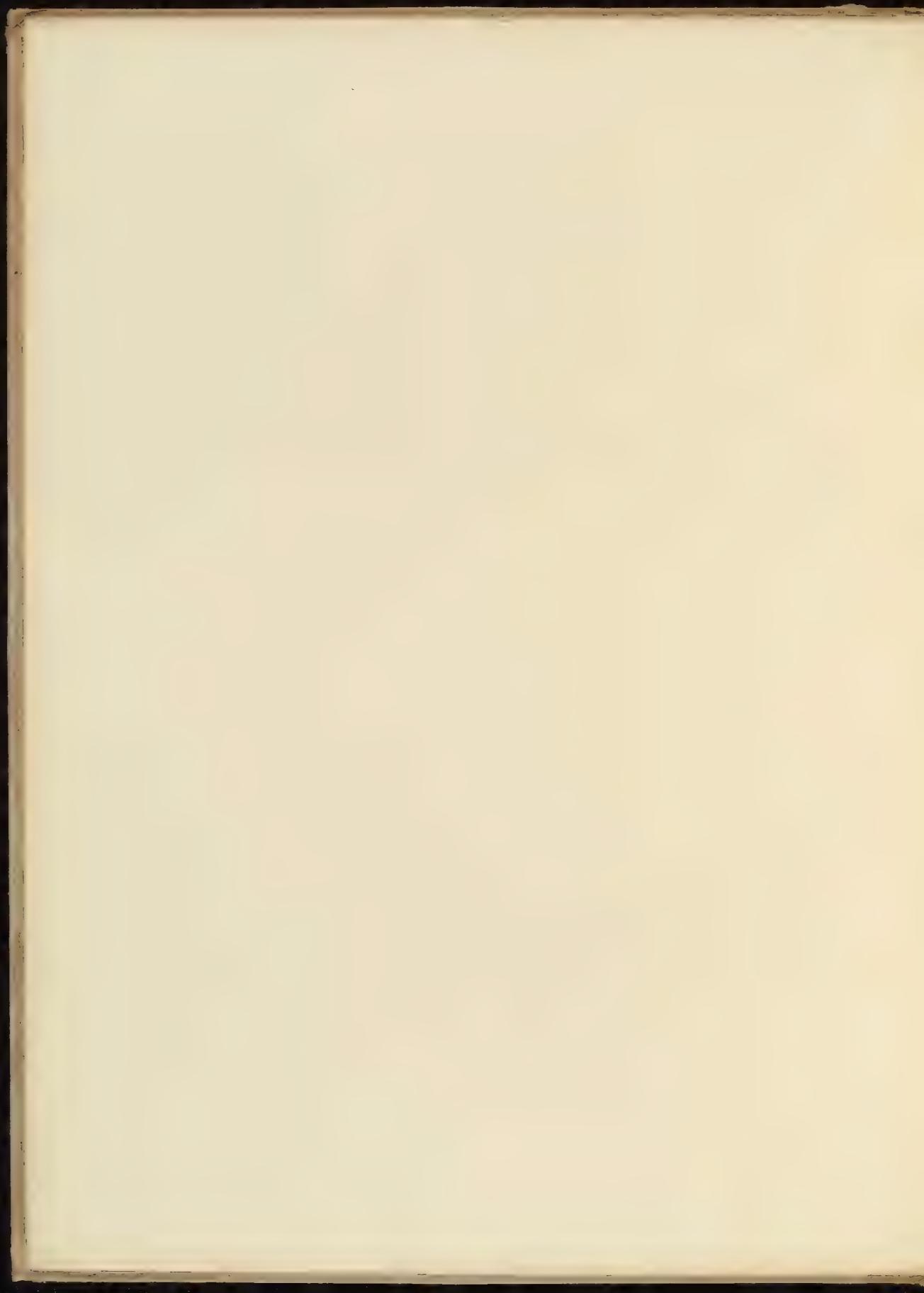
Fine and interesting but disputable work. There exist two or three other drawings of details in the same fresco executed in the same manner by the same hand, one of them also at Oxford (Robinson 72). That now before us is the finest of the group, and is of such beauty that if it stood alone it would be very difficult not to attribute it to the master himself, even though the manner of shading with the silver point is for him unusually precise and tending towards the mechanical. In the other Oxford sheet referred to, and in a closely allied drawing of Venus in a niche from the Malcolm collection in the British Museum (Robinson, Malcolm 190), these relatively mechanical qualities are still more apparent. Accordingly some of the latest Raphael students (e.g. Morelli, followed by Fischel) have set down all the drawings of the group as skilful copies or forgeries. But the question needs further study. Forgeries they are certainly not, in the sense in which two formerly prized drawings on pink paper at the British Museum are now admitted to be forgeries; namely one minutely reproducing several figures from the Parnassus fresco, the other adapting, with exaggerated but lifeless prettiness, the heads of the Mother and Child in the Rogers-Mackintosh Madonna. The drawings of the present group, the one now before us especially, are far more free and masterly than these, and show variations from the fresco such as no later forger would be likely to invent. Thus the beardless descending figure of the drawing is in the fresco older and bearded, also differently placed and draped: his head and pointing hand come higher up in relation to the ascending figure; his legs are clothed instead of bare, the right leg below the knee, instead of being fully shown as in the drawing, is hidden behind the right leg of the other man. If the enlarged sketches of the young man's back hair, left hand, and right foot are subtle devices of a forger, he must have been a singularly brilliant artist. The head of the raving Medusa from the shield, with the expression derived from the yelling fighters of Leonardo's battle studies, is also inconceivably spirited for forger's work. Nevertheless I hold that the drawing is not by Raphael himself, but a contemporary copy made by some gifted pupil, not from the fresco as finished, but from a sketch or cartoon done by the master at some preparatory stage when the position, head, and drapery of the descending man were not yet finally determined. And if asked to name the copyist, I should incline to suggest Marcantonio Raimondi, who must have made many drawings after the master in schooling himself to interpret his work perfectly with the graver. One drawing of this group, the Malcolm Venus, has definitely served as the model for an engraving by Marcantonio (Bartsch 311): there seems, moreover, something engraver-like in the regularity of the silver-point shading which is characteristic of the whole group. (See Robinson, *Critical Account*, p. 203, no. 71; Fischel, *Raphael's Zeichnungen*, p. 66, no. 15.)

Silver point heightened with white on lilac prepared paper.

University Galleries.—Collections, Wicar, Ottley, and Lawrence.







SCHOOL OF GIORGIONE

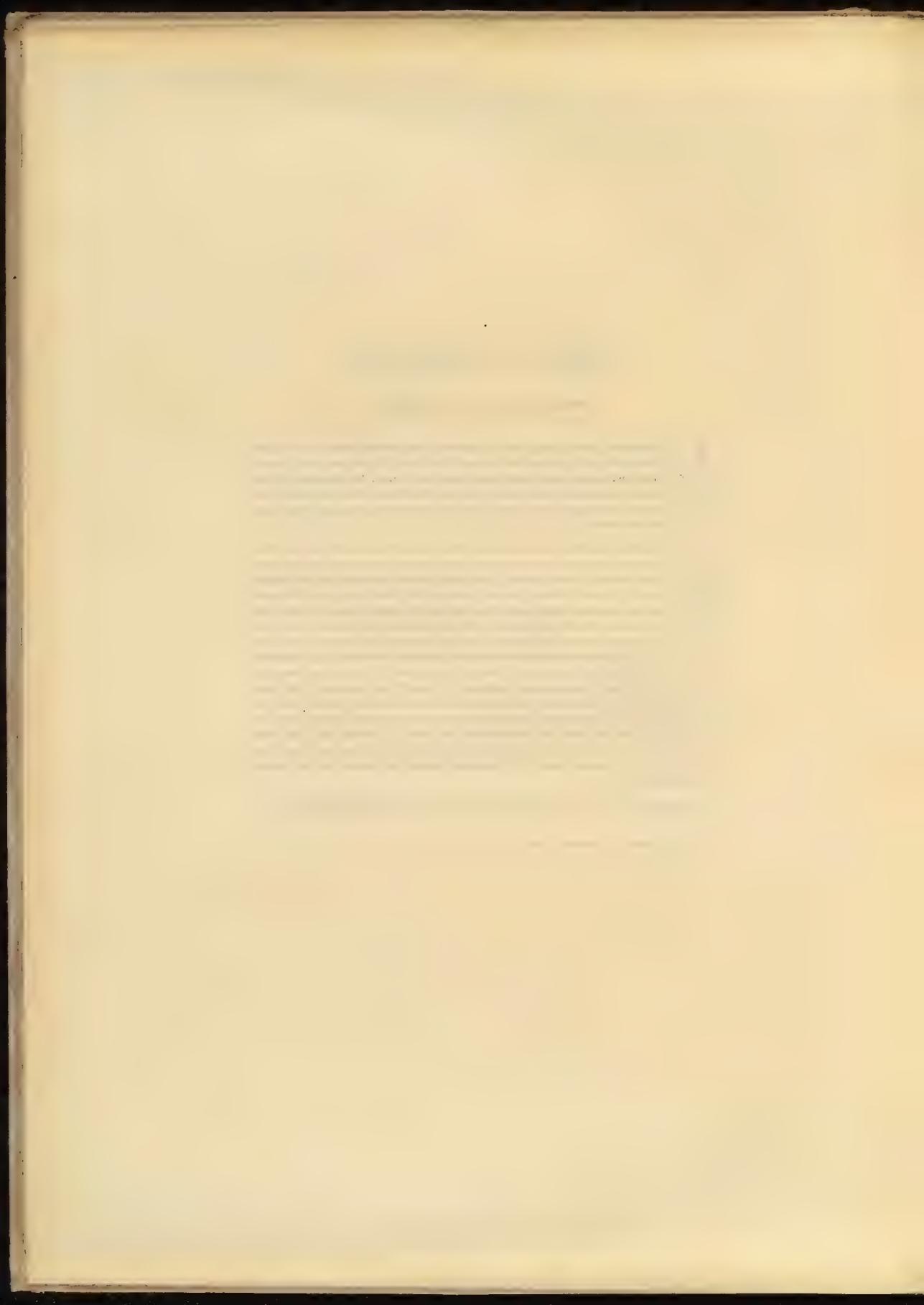
MUSICIANS IN A LANDSCAPE

A WIDE landscape, with a village on high ground in the middle distance to the right, and farther off a rolling country with a church dimly seen. In the foreground towards the left, a man and woman seated facing each other near a tree; he playing on a lute, and she holding a pipe in her right hand; both are fully clothed; the man wears a cap and ample cloak, the woman's head is bare, with the hair flowing loose, her dress open at the throat and bosom.

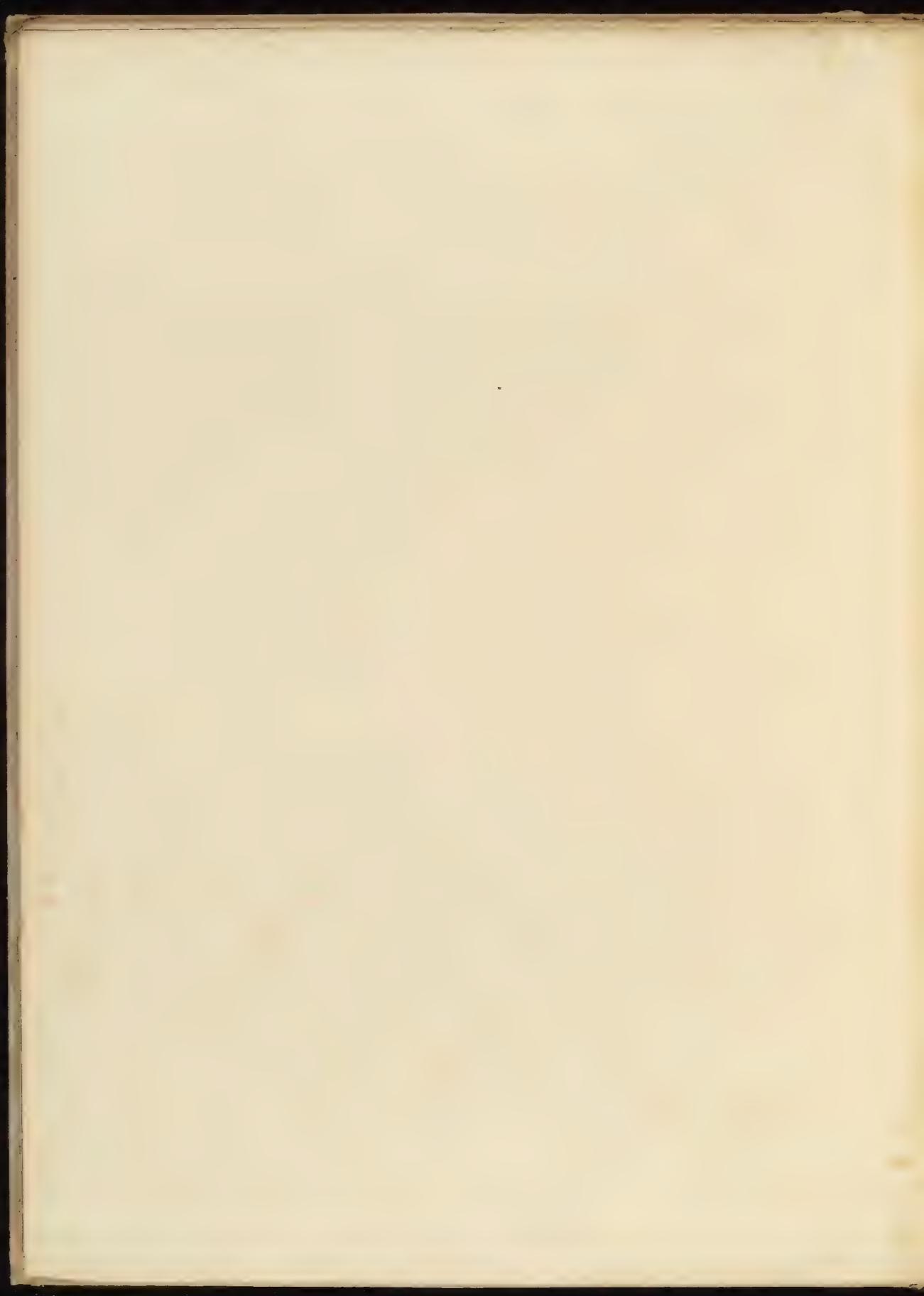
An interesting, somewhat injured example of the class of Venetian drawing to which it belongs, echoing the idyllic spirit of Giorgione and of Titian in his youth, and obviously inspired by one or both of these masters. The couple with the lute and pipe are adapted from the youthful lovers in Titian's famous picture of the Three Ages; the differences are that they sit somewhat farther apart, that the man is clothed instead of nude, and plays the lute instead of caressing the lady; that she has one pipe instead of two, and her head is differently turned and dressed. The background is quite different from that in the picture. The precise authorship of the drawing is hard to determine. It is definitely not one of those that can be given to Domenico Campagnola. The landscape comes as near as possible, both in sentiment and technique, to those in the engravings of the elder Campagnola, Giulio. But Giulio's faces and figures are much nearer than these to the refinement and poetical inwardness of Giorgione: there are a commonness in the faces and a heaviness in the draperies here which remove the work to a further stage away from the master himself: so that the drawing had better remain assigned in general terms to the school than to any particular hand. The signature 'Siorsion' in the lower left-hand corner is comparatively modern.

Pen and bistre; a wash of pinkish red has been passed over the drawing after it was finished.

Christ Church.—Collection, Guise.







SCHOOL OF GIORGIONE

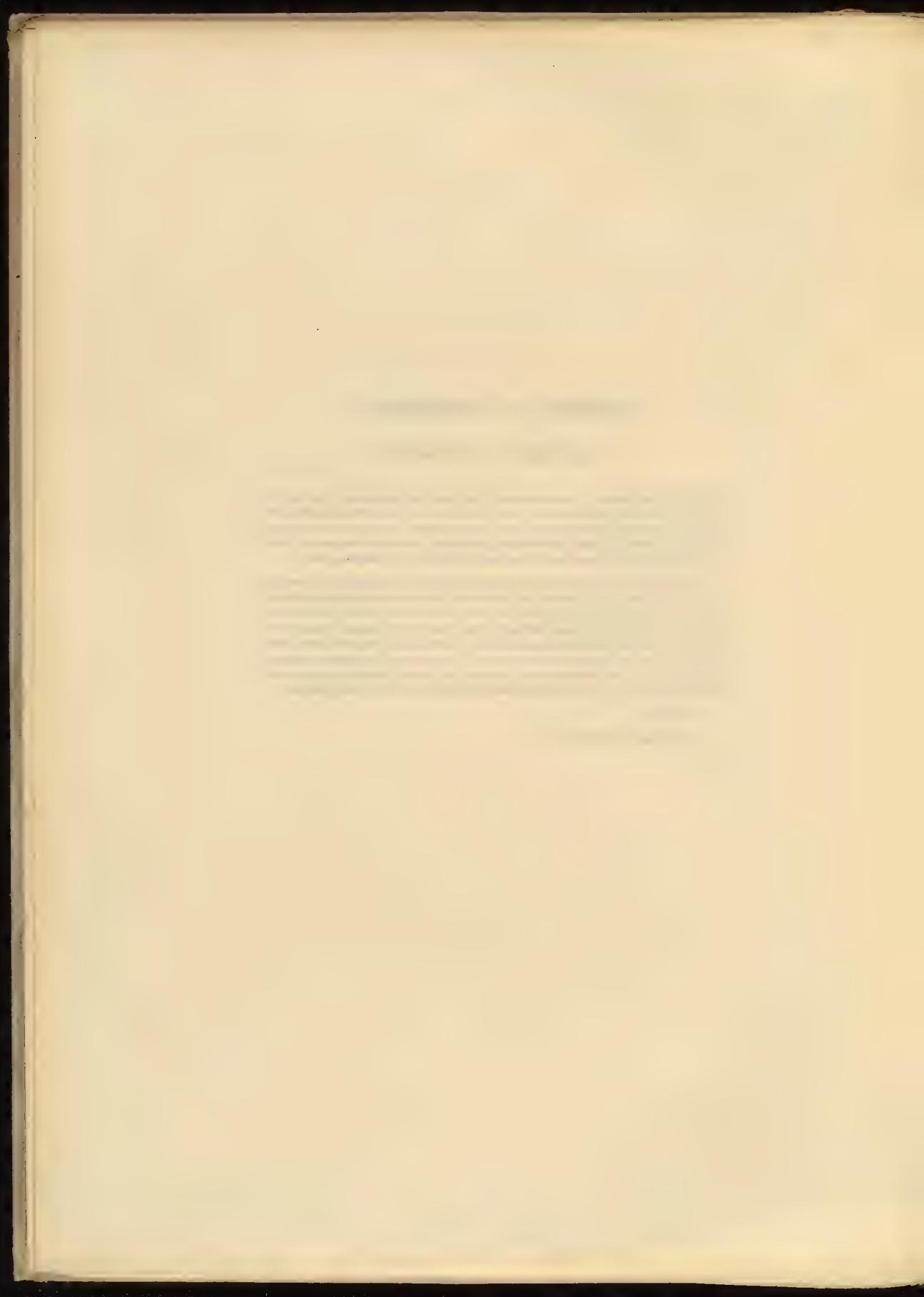
THREE MEN IN A LANDSCAPE

TN the middle distance, a lake at the foot of high hills which sweep down from the left; on the hither side of the lake, to the left, a bare knoll; in the extreme foreground to the right, three young men conversing. One, in a gentleman's dress and cap, points with his left hand towards the hills, as if wishing to go that way: of the other two, who are bare-headed and clad like peasants, one points away to the right as if dissuading him.

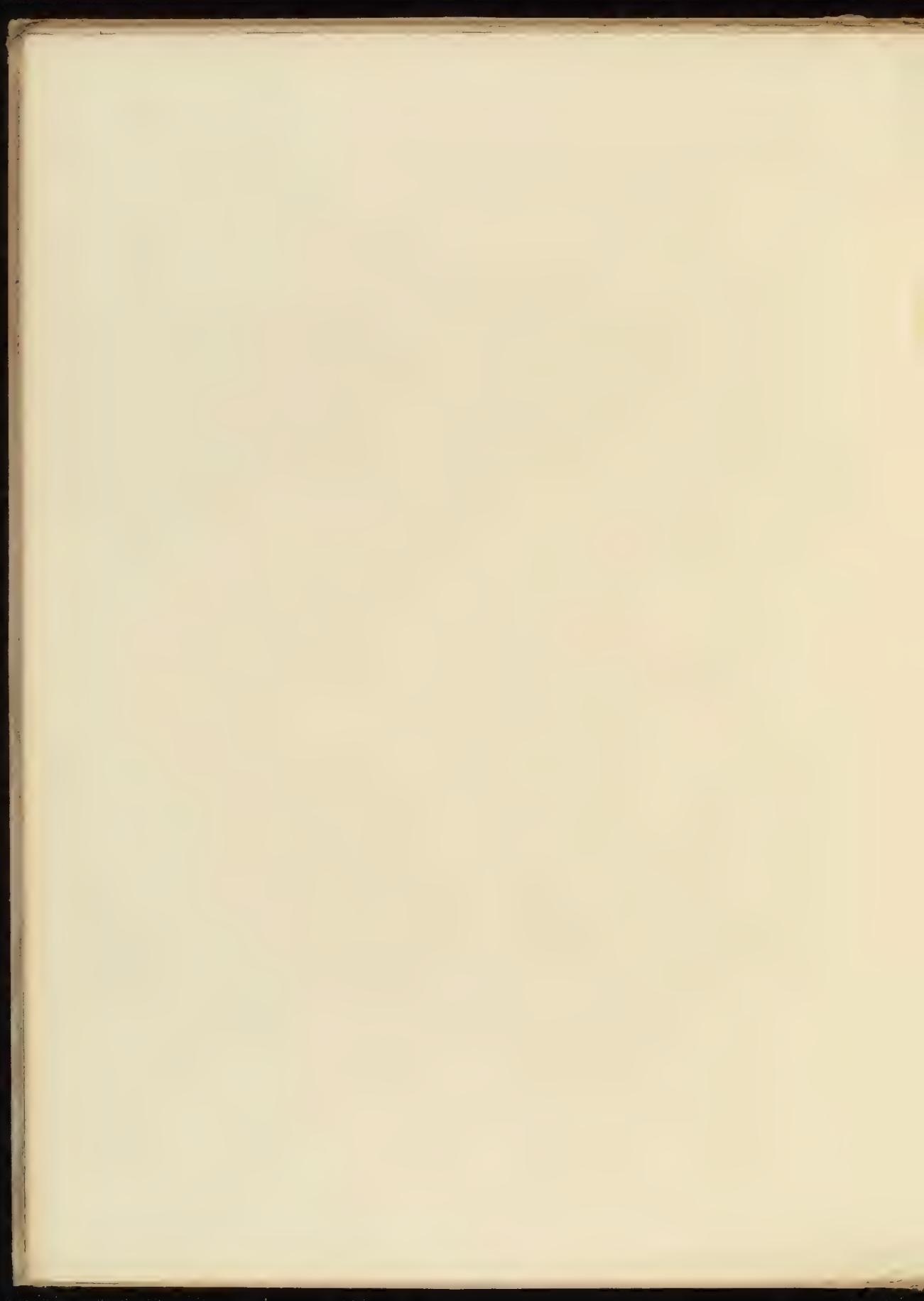
This drawing is, in sentiment and general character, akin to the last, but apparently not by the same hand. It is certainly not the work of Domenico Campagnola, and probably not that of Giulio, though the buildings are again entirely in his manner, and the long flowing lines with which the distant hills are indicated find their counterpart in some of his engravings. But the figures seem again of too late a date for him and have not his character; neither are the trees touched in his manner. The drawing is in some places disfigured by retouches, e.g. in the hair and legs of the figures, the knoll in the foreground and some of the nearer hills, where the mechanical cross-hatchings appear to be a later addition.

Pen and ink.

Christ Church.—Collection, Guise.







TITIAN

A HORSE AND RIDER FALLING

THE horse, seen from the left front, falls plunging on ground which slopes towards the spectator, his near leg extended, his off doubled back, his head and glance cast upward to the left with an expression of pain and terror. The rider, with his body thrown back and both arms extended holding horizontally over his head what seems to be a spear, is in the act of losing his seat and falling over to the right; both horse and man seem terrified at something above them on the left. Neither saddle nor bridle is indicated. The drawing has been squared in red chalk for enlargement. In the right lower corner, in a hand not contemporary, the name *Titiano*.

An unusually spirited and powerful example of a class of drawings, executed in black chalk on greenish paper and often somewhat tame, which are by old tradition ascribed to Titian, and which have never been sufficiently investigated. This one has been described and discussed in full by the late Mr. Josiah Gilbert in his *Cadore, or Titian's Country* (1869), chap. vi; but it is doubtful if his conclusions are just. He acquired it at the sale of the Wellesley collection, together with a pen and sepia copy of Titian's lost painting of the Battle of Cadore, commissioned for the Doge's palace in 1513 and only executed after 1537 (the composition of this painting is known from a small copy at the Uffizi, as well as from an engraving by Fontana and an anonymous sixteenth-century etching). Dr. Wellesley believed the pen and ink drawing to be the master's original design for the whole picture, and the chalk drawing here reproduced to be his study for the falling horseman in the left-hand corner. These opinions Mr. Gilbert enthusiastically adopted and defended, and on his death left both drawings to the University. The pen and ink drawing (fairly well reproduced at p. 186 of *Titian's Country*), is obviously a careful and weak copy, probably by a Flemish hand, either from the picture itself or from an earlier drawing for it. The present drawing is original and fine, but is it certain that it has anything to do with the Battle of Cadore? The annexed cut shows in what important points it differs from the group with which it is supposed to correspond in the lost picture. In the picture the man has just received a spear-thrust in the chest, of which there is no suggestion whatever in the drawing; his right hand still grasps his sword, his left is thrown up in sudden pain, his head is turned not as in the drawing but the other way; while the horse's head is bent in to its chest in the ordinary position of a horse that has stumbled and falls. In the drawing the direction of the heads both of man and horse, and the thrown-up hands of the man, indicate sudden terror at something appalling that has appeared above them from the left. The group in the picture, in a word, expresses justly the act of overthrow in battle; the group in the drawing rather that of overthrow by the terror of lightning or sudden apparition. The Conversion of Saul is in fact often represented much in this manner; compare the well-known picture by Pordenone at the Uffizi: and as a Conversion of Saul this drawing was actually catalogued in the Wellesley sale. Mr. Gilbert calls this an 'amazing title,' but I am strongly inclined to believe it is the right one (though I know no record of Titian having painted the subject), and that such correspondence as the drawing possesses with the group in the Battle of Cadore is accidental.

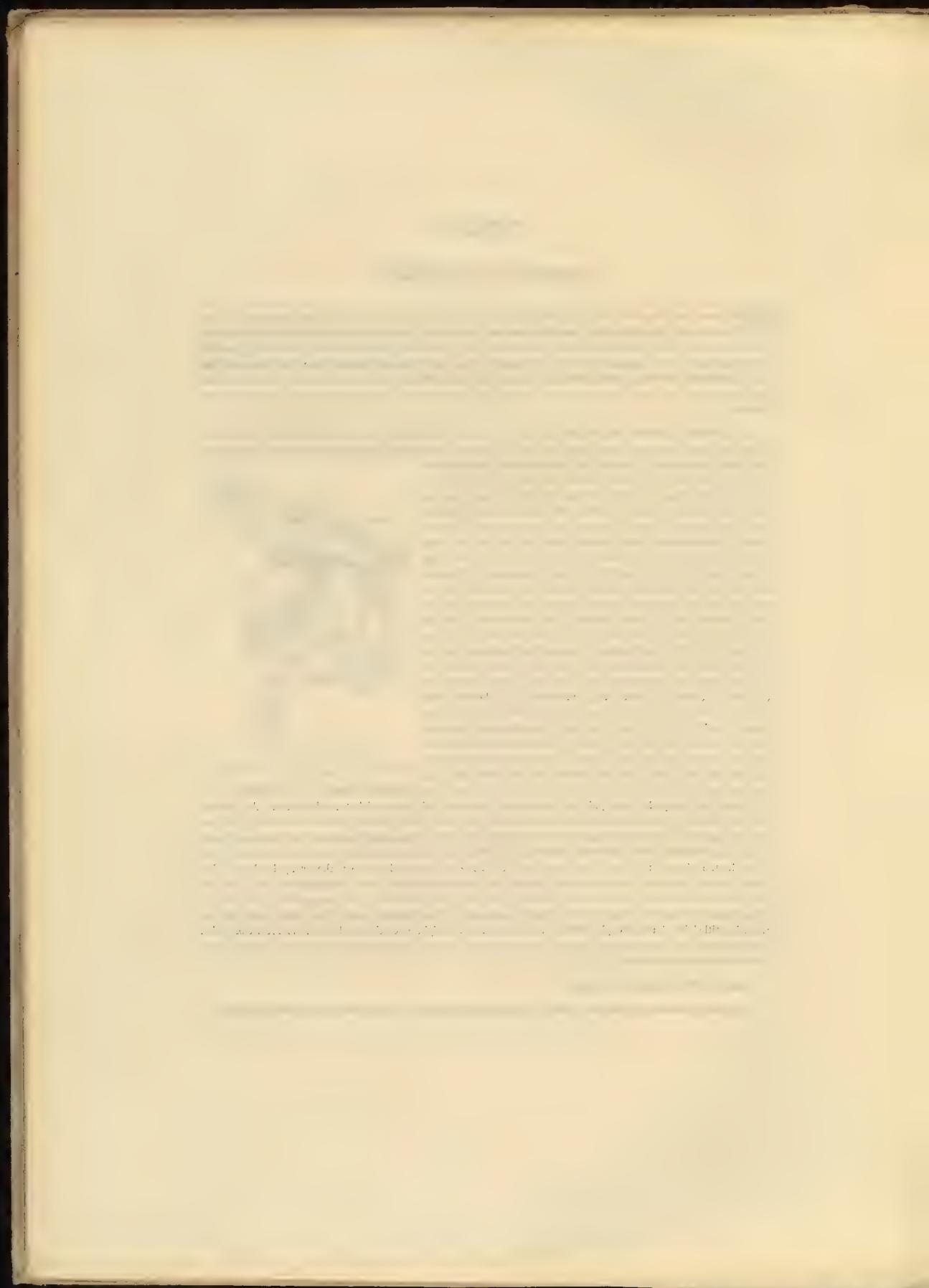
Black chalk on greenish grey paper.

University Galleries.—Collections, Lanière, Richardson, Benjamin West, Wellesley, and Josiah Gilbert.

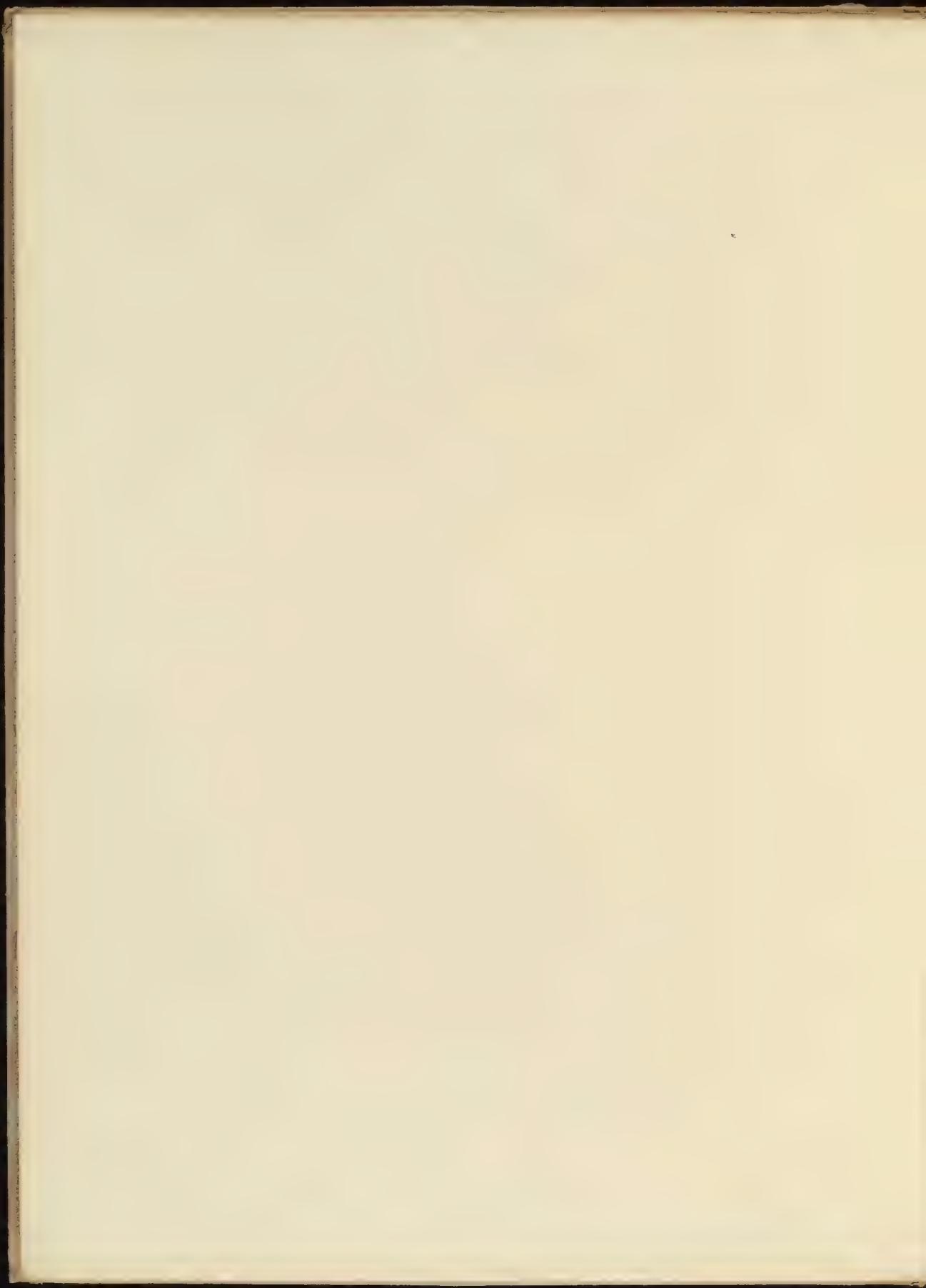


HORSE AND RIDER OVERTHROWN

(From an engraving by Fontana after Titian's lost picture of the Battle of Cadore.)







HUGO VAN DER GOES

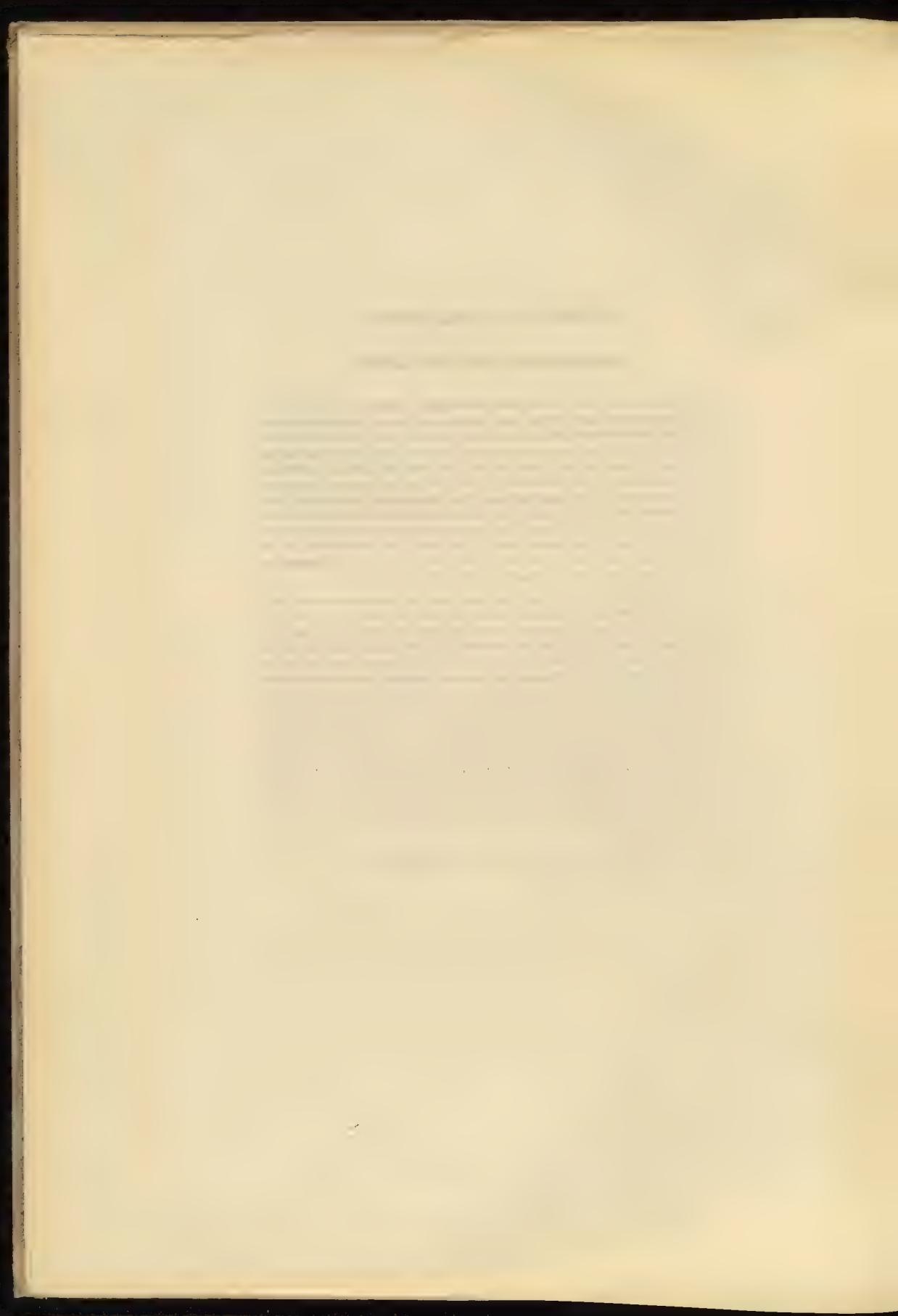
THE STORY OF JACOB AND RACHEL

AN open landscape of low hills, with trees and buildings. Towards the left foreground a flock of sheep stand drinking from a slabbed pool or well, with cattle standing behind them. Quite to the left stand four herdsmen and a dog: the herdsmen look on with amused surprise while Jacob embraces their master's daughter—'And Jacob kissed Rachel, and lifted up his voice, and wept' (*Gen. xxix. 11*). This scene takes place on a hillock in the extreme foreground; a little parted from it by a double tree-stem, and more to the right, stands another woman herding goats and sheep. Does this represent Rachel's sister Leah, or does it merely show an earlier stage of the action, namely Rachel approaching with her father's flocks (*ibid. v. 6*)? This would be the natural explanation, only then Rachel's dress ought to be the same in both scenes, which it is not quite. On a smaller scale, in the background towards the right, a later stage of the story is illustrated, the embrace of Jacob and Laban, with Rachel standing beside them (*ibid. v. 13*).

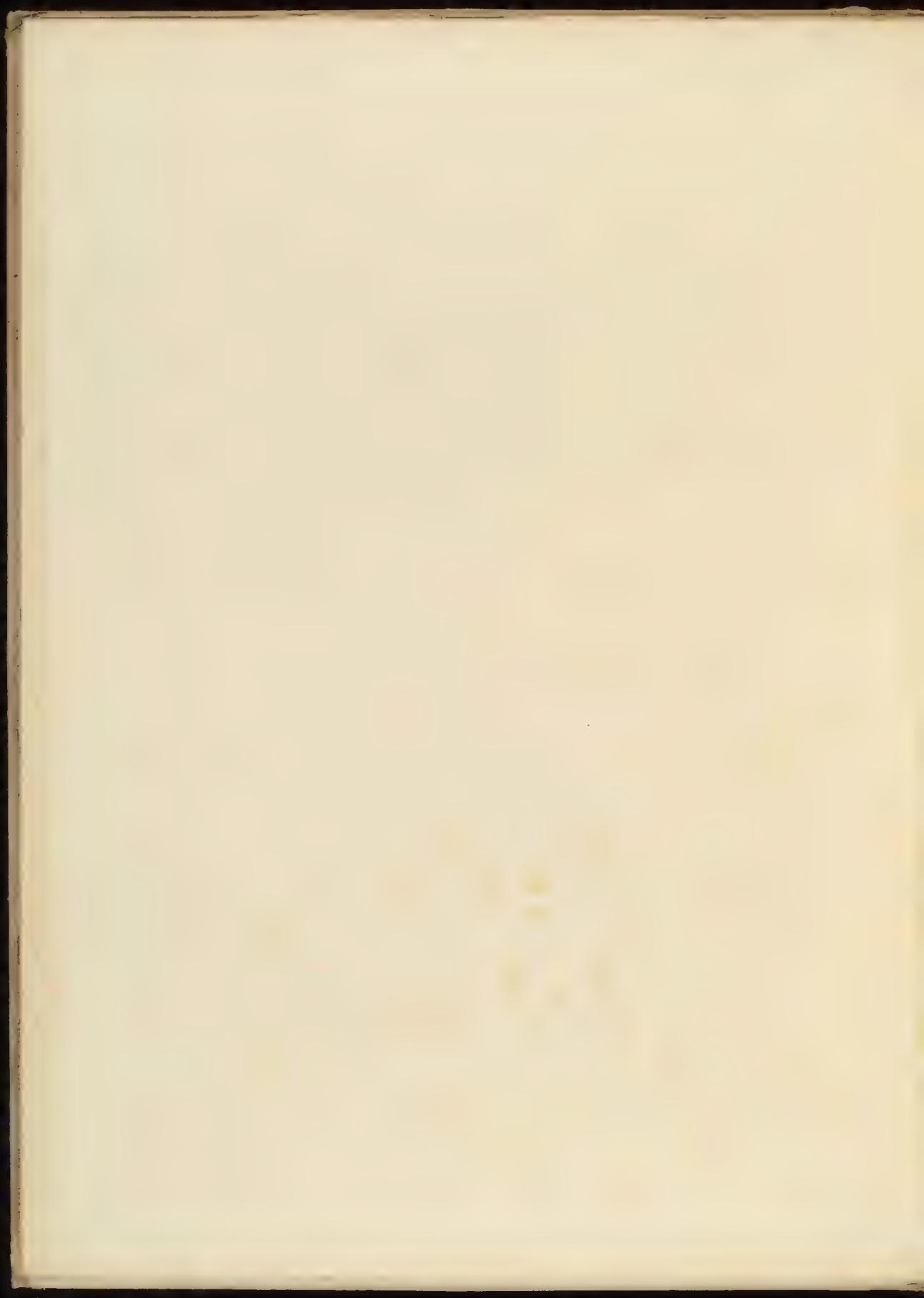
Flemish fifteenth-century drawings of this scale, finish, and importance are very rare; rarest of all those which, like the present example, can safely be attributed to a particular master. The drawing bears no traditional name, but the types, draperies, and landscape are strictly those of Hugo van der Goes, the landscape especially being almost identical in character with that in one of the panels of the Portinari altar-piece executed for the hospital of S^{ta} Maria Nuova at Florence: the vehemently dramatic action and expression of Jacob point further in the same direction; so do the animation and realism of the rustic onlookers; so do the peculiar forms of hand and finger. The loose and scattered composition of the different episodes of the subject has its counterpart in the master's treatment of David and Abigail in his lost painting in the house of Jacques Weylens at Ghent, known to us by copies at Brussels and Prague (see *Gazette des Beaux-Arts*, 3^e pér., vol. xx, p. 348, C. von Mander, *Livre des Peintres*, ed. Hymans, vol. I, p. 52). If in some details of the execution, especially the animal drawing, are weaknesses we should hardly expect, they are of just the same kind as occur in the master's authenticated work. The drawing has had to be reduced for the present reproduction: the dimensions of the original are ctm. 34×57.

Pen and wash, heightened with white on dark-grey prepared paper.

Christ Church.—Collection, Guise.







REMBRANDT

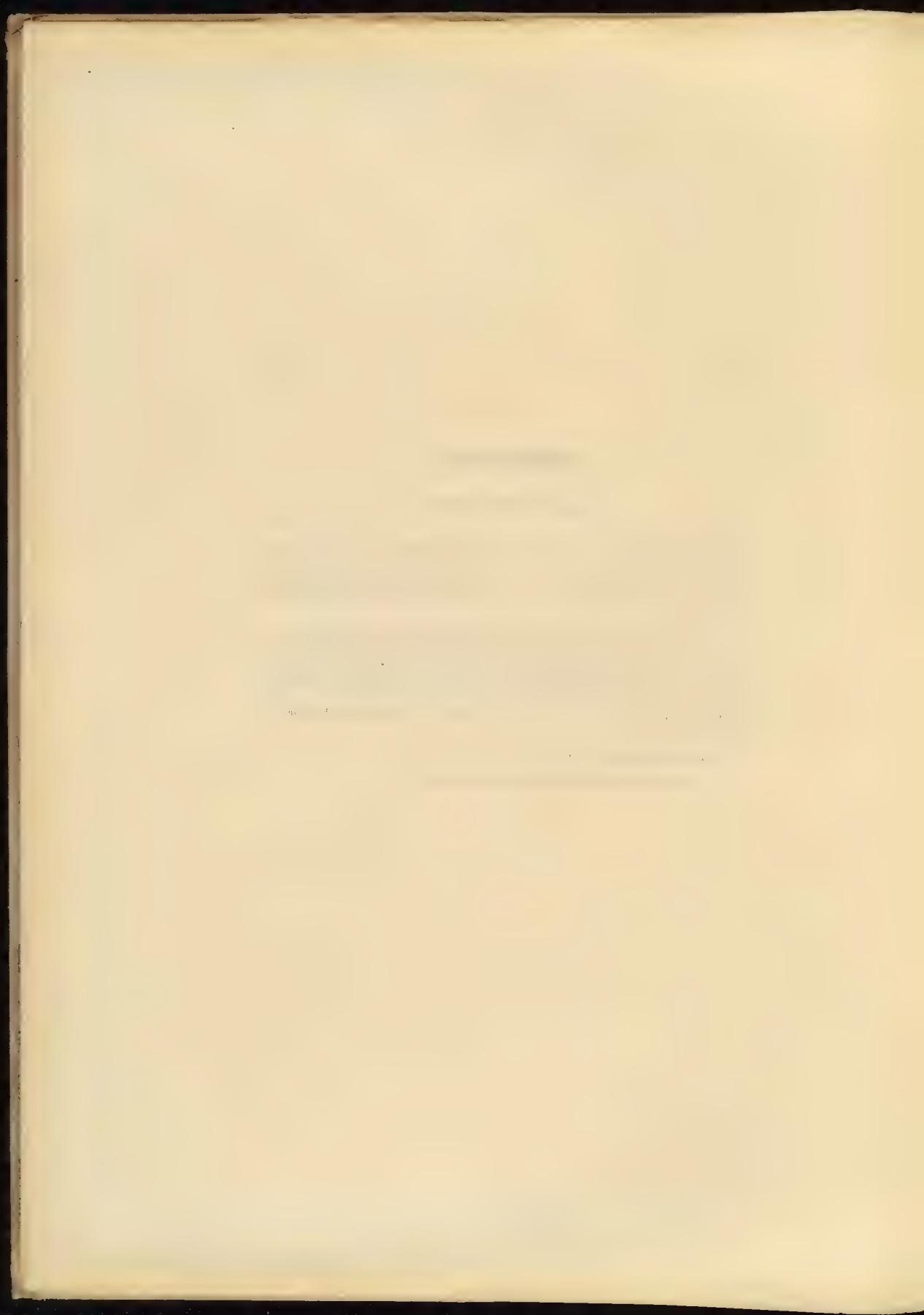
THE ARTIST'S STUDIO

AN interior, somewhat dimly lighted by a double window high up in the wall: in front, to the left a tall easel, to the extreme right the angle of a high chimney-piece with a projecting cornice. Near this sits a woman stripped to the waist and half turned away; in front of her a trestle-table on which are spread books, boxes or portfolios, and clothing.

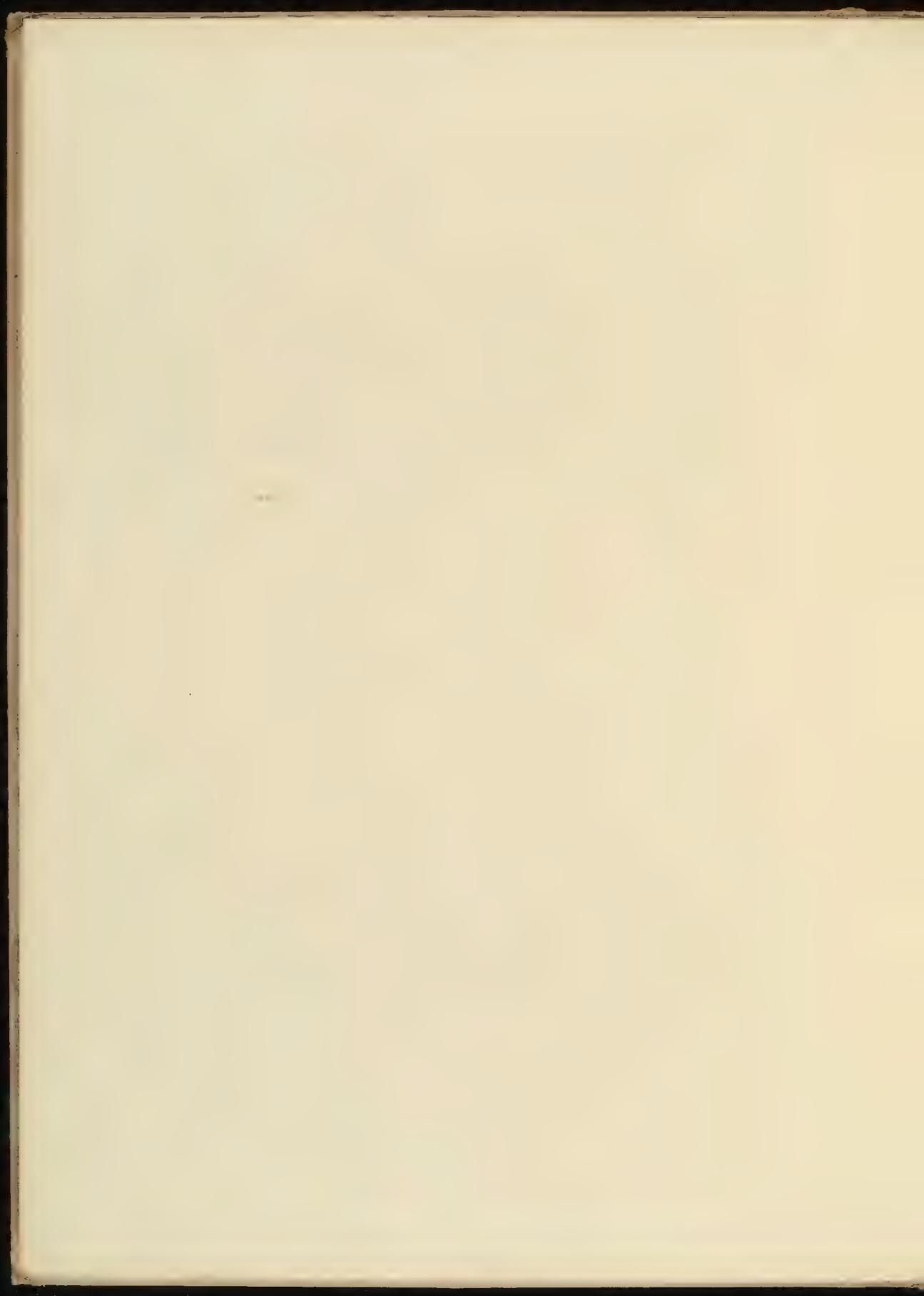
This extremely interesting drawing can be dated by its style as belonging to the artist's later life, about 1658-60—nearly contemporary with the etching of the 'Woman beside a Stove' (B. 167). It represents without doubt his own working-room, with a very characteristic effect of interior atmosphere; and the female model is in all likelihood Hendrikje Stoffels, the housekeeper and mate of his declining life. Thus it is a page of the artist's autobiography as well as a typical example of his vision and handling in later years.

Pen and sepia wash, with body colour.

University Galleries.—Collections, Utterson and Chambers Hall.







ALBRECHT DÜRER

VIRGIN AND CHILD

THE Virgin, seated on a grassy bank and turned towards the left, and wearing on her head a veil and chain (of flowers?), holds close to her with both hands the swaddled Child and presses her face to his. Over her head, in the artist's autograph, his monogram and the date 1514.

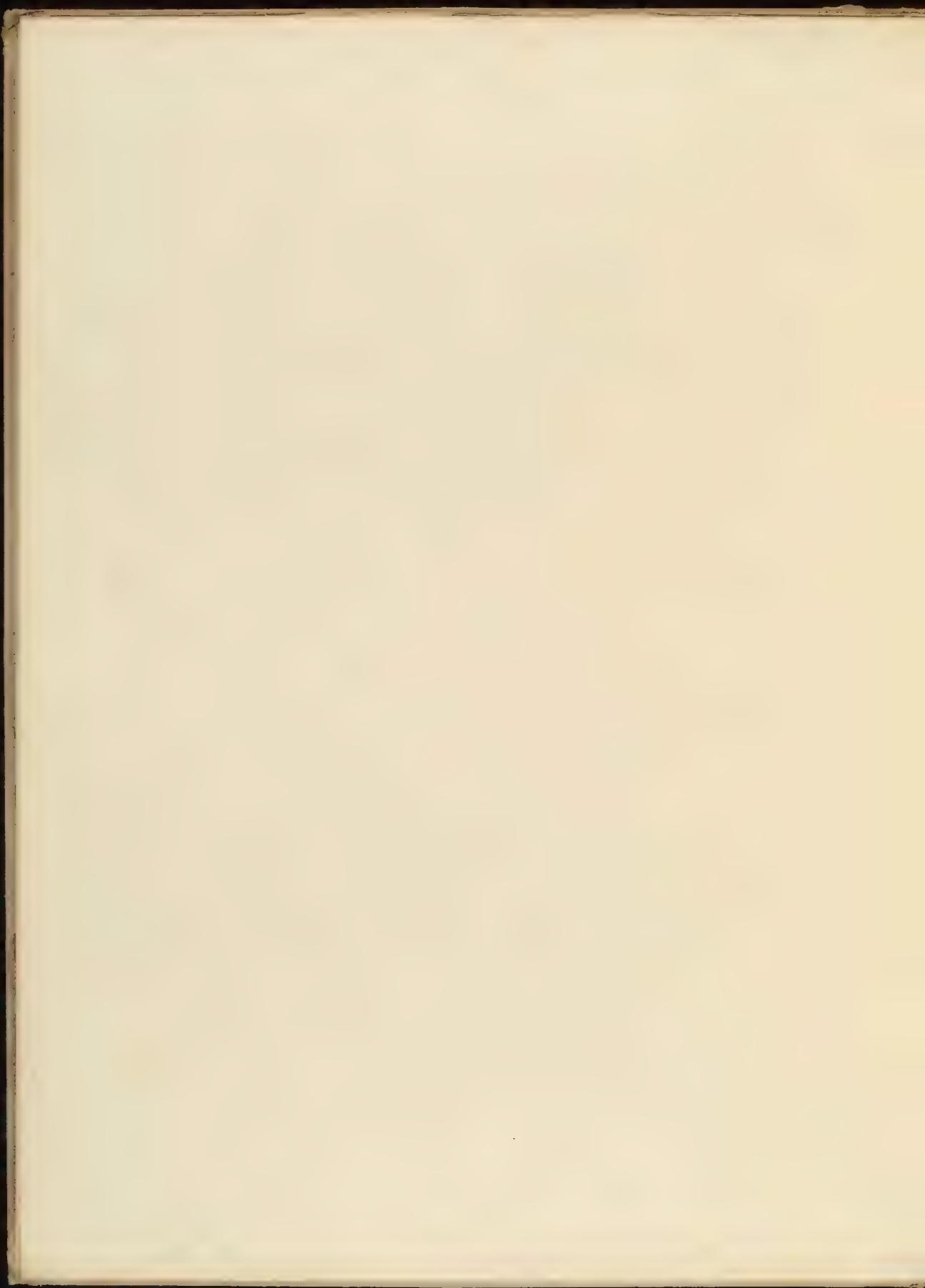
Spirited and pleasant work: the Virgin one of the comeliest the master ever drew. His invention in this as in other subjects was inexhaustible, and none of his numerous engraved Madonnas repeats at all exactly the present design.

Pen and bistre.

University Galleries.—Collection, Chambers Hall.

1514. M





HANS VON KULMBACH

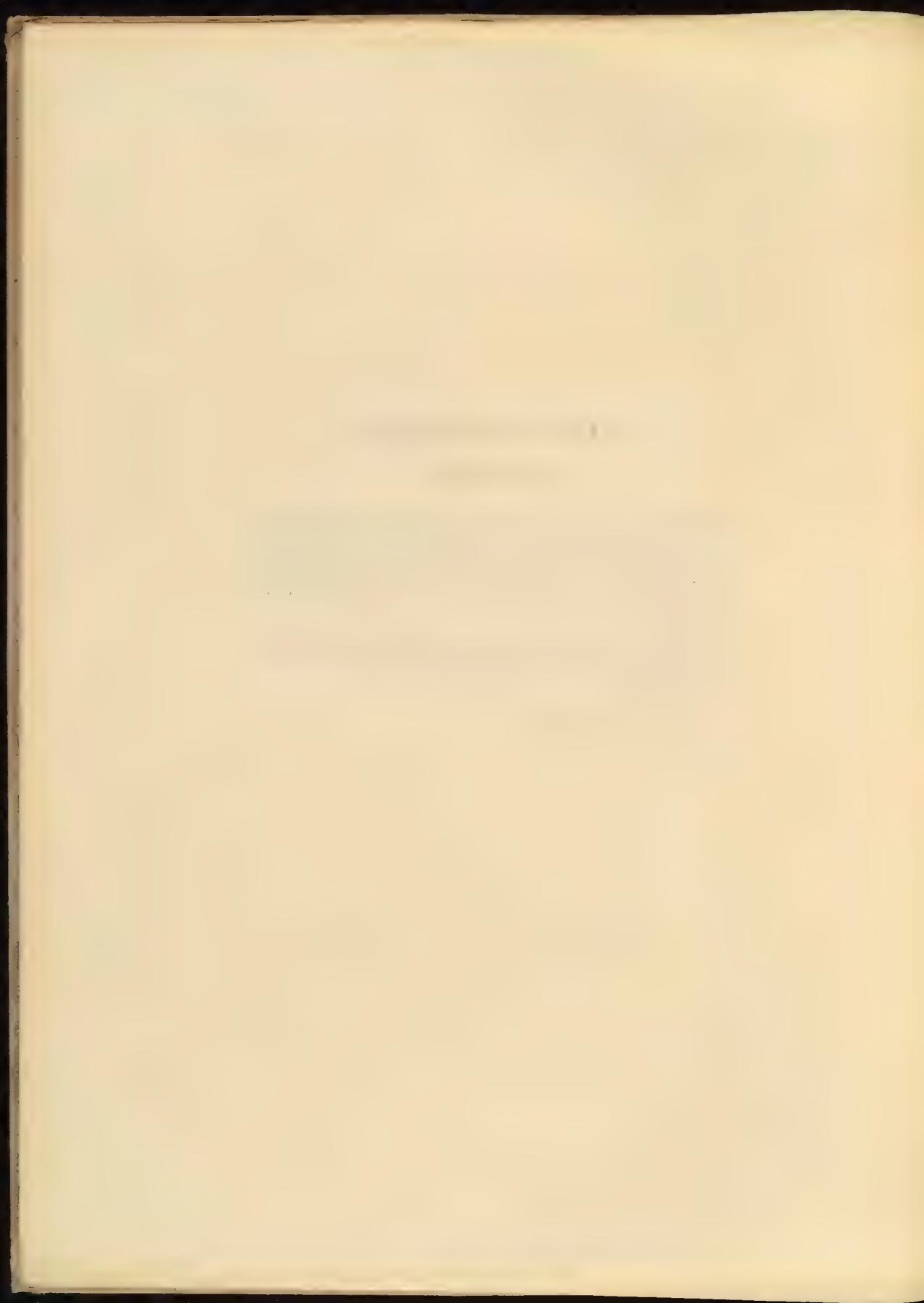
ST. CHRISTOPHER

THE ferryman Saint, quite naked and grasping with his left hand a long rough staff, has almost emerged from the water, which only covers his ankles. He is moving towards the right front, his right hand pressed against his thigh, his mouth open, apparently panting and distressed under the burden of the Child Christ, who rides on his shoulders grasping a lock of his hair with the right hand and a switch with the left. In the water are seen mythic creatures, to the left a Triton caressing a nymph, to the right a fat man with a flag bestriding a dolphin.

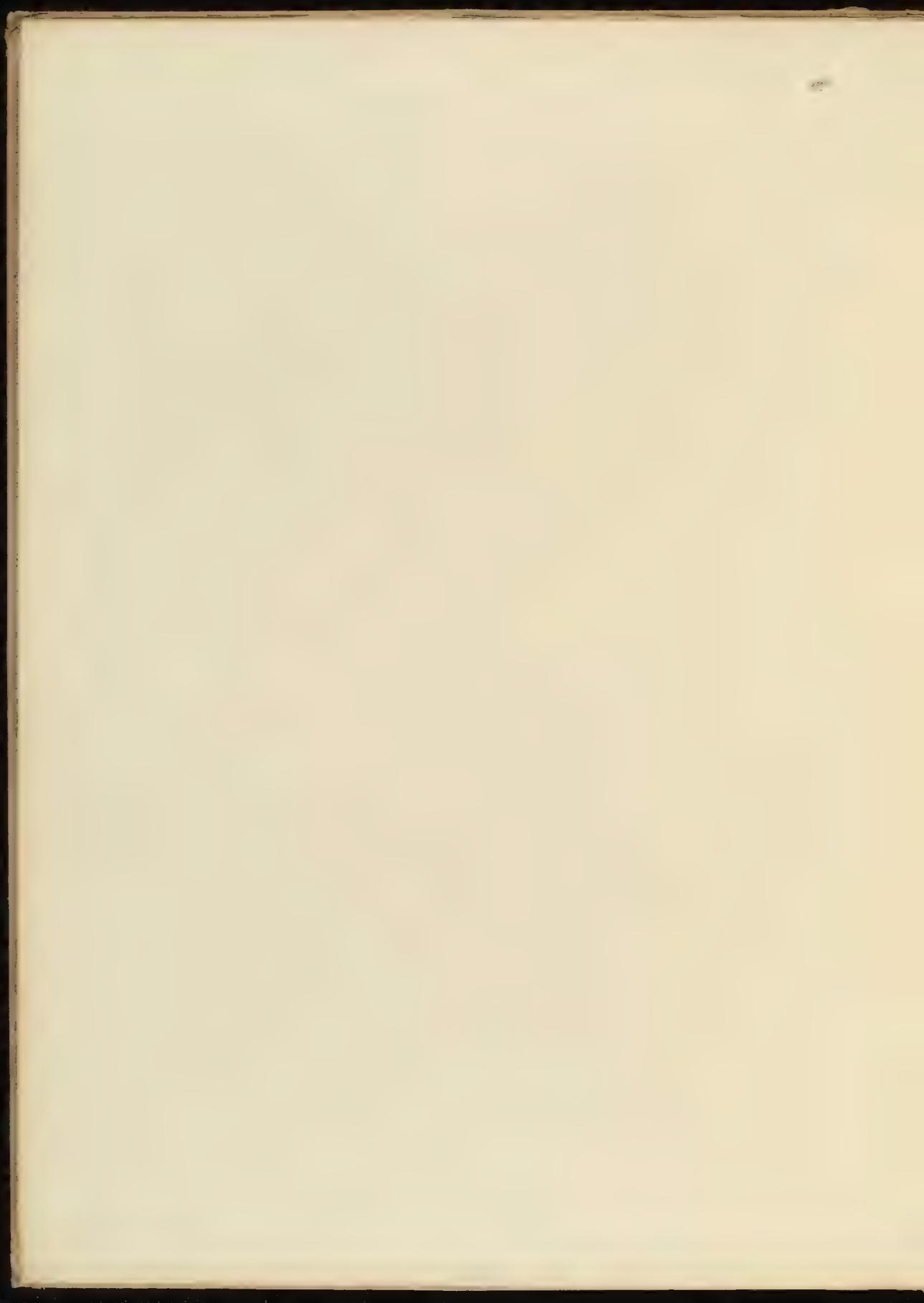
Very characteristic work of a rare master, the pupil first of Jacopo de' Barbari and afterwards of Dürer, showing strongly the influence of the former teacher alike in expression, proportions of limbs, manner of shading, and invention of sea-monsters.

Pen and bistre.

Christ Church.—Collection, Guise.







HANS VON KULMBACH

ORPHEUS AND EURYDICE

AN illustration to the tale as told by Virgil in the fourth Georgic. At the foot of a tree in the middle foreground an uncouth Eurydice lies prostrate, the river serpent, *inmanis hydrus*, still biting at her throat. To the left a peasant Orpheus stands over her blubbering; he holds his fiddle and bow in his right hand, and with the back of his left childishly rubs the tears from his eyes. Towards the right, a glimpse of river landscape; and further in the same direction the story of Orpheus' second loss. Having led Eurydice up from hell, he has broken his bond by turning back to look at her; fiends pluck her back vainly struggling in the mouth of the pit; and Orpheus casts up his hands in despair, while Cerberus, chained to a rock, yelps vindictively. High up on the tree-trunk the date 1518 and monogram **Kl.**

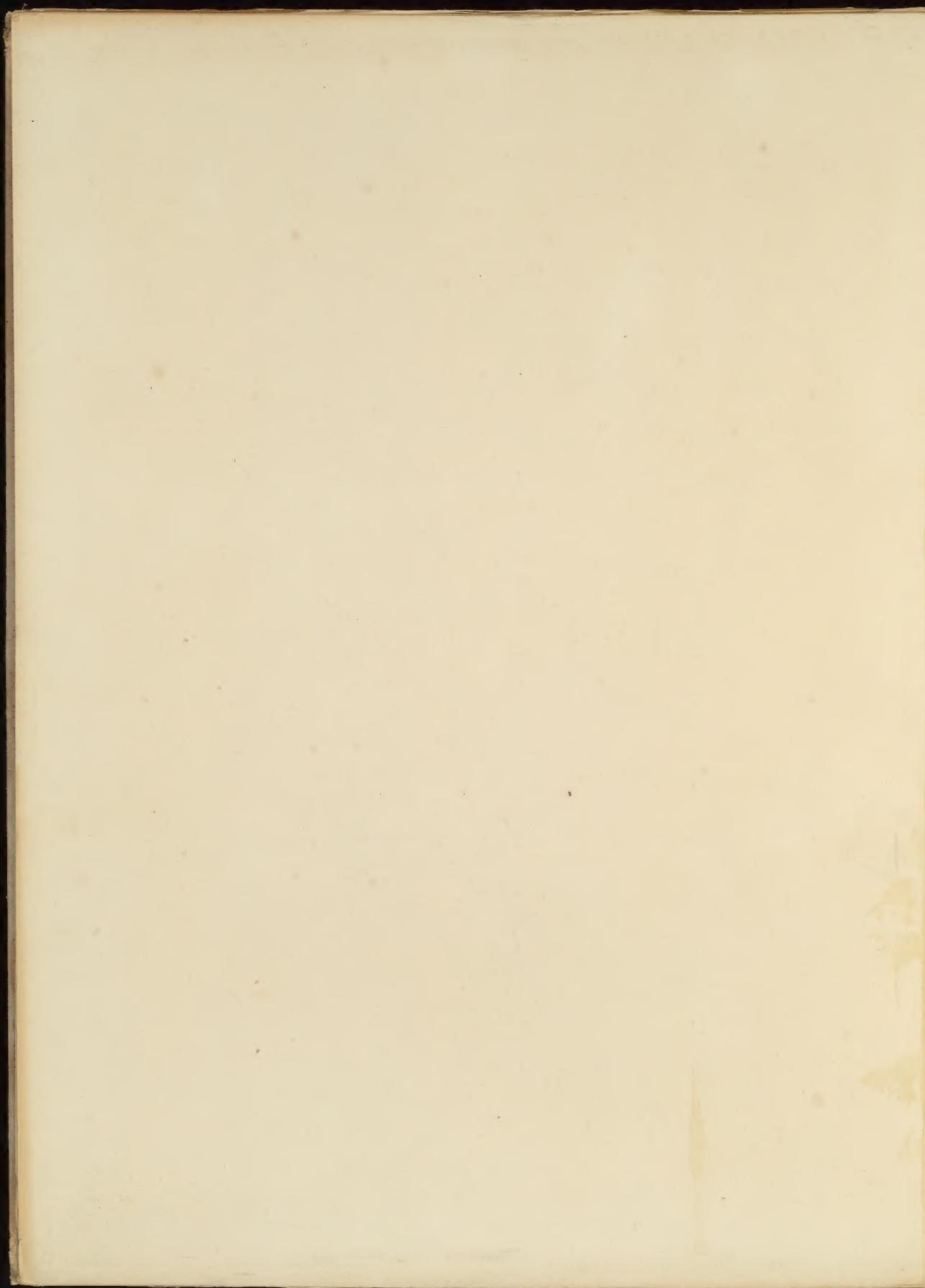
Another characteristic example, later than the preceding and showing much less of the influence of Barbari. It needs some special sympathy with the quaint homeliness of early German art not to laugh at the woes of Orpheus as thus depicted.

Pen and sepia.

University Galleries.—Collection, Douce.









H/MZ
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